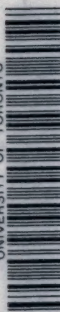


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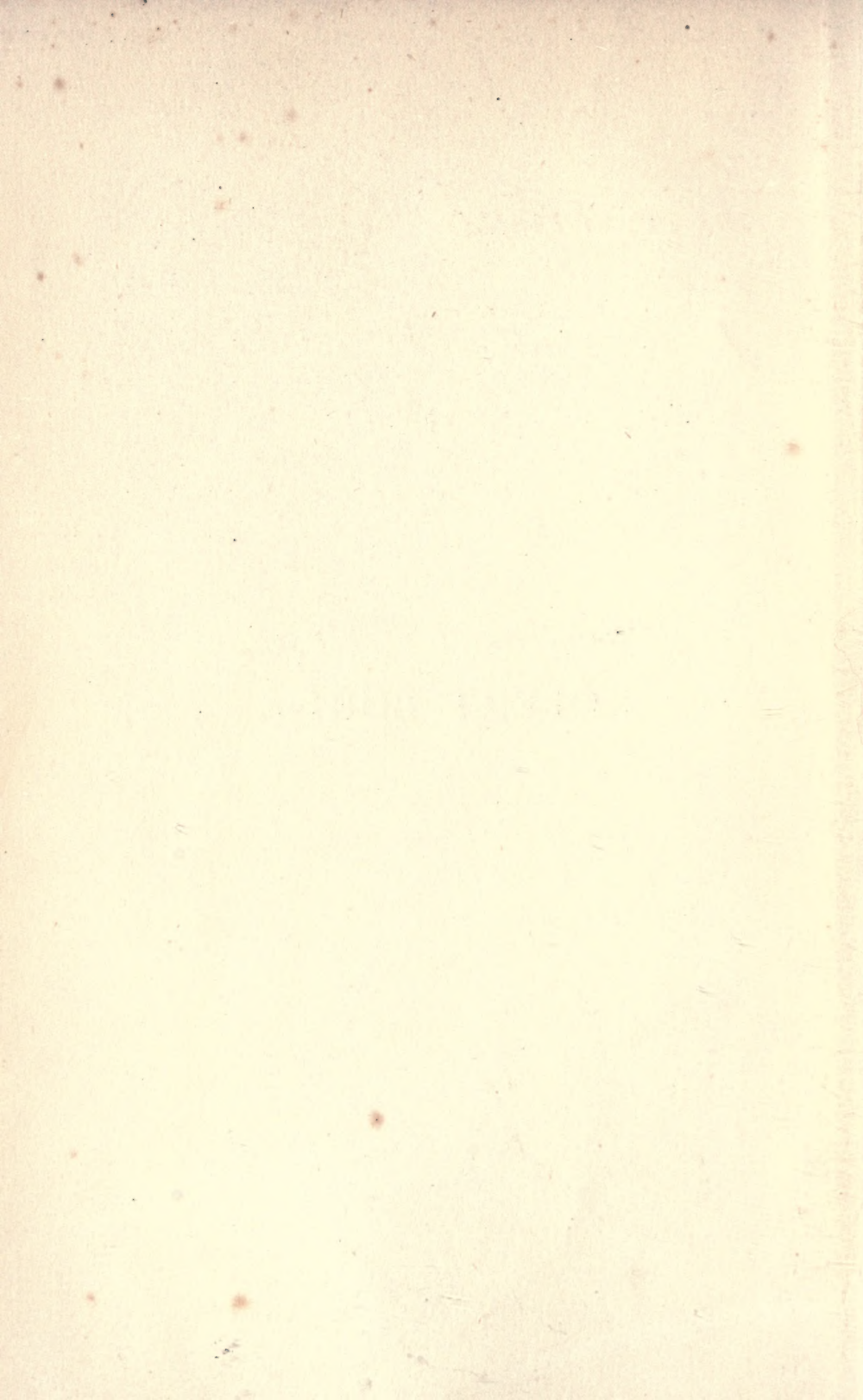
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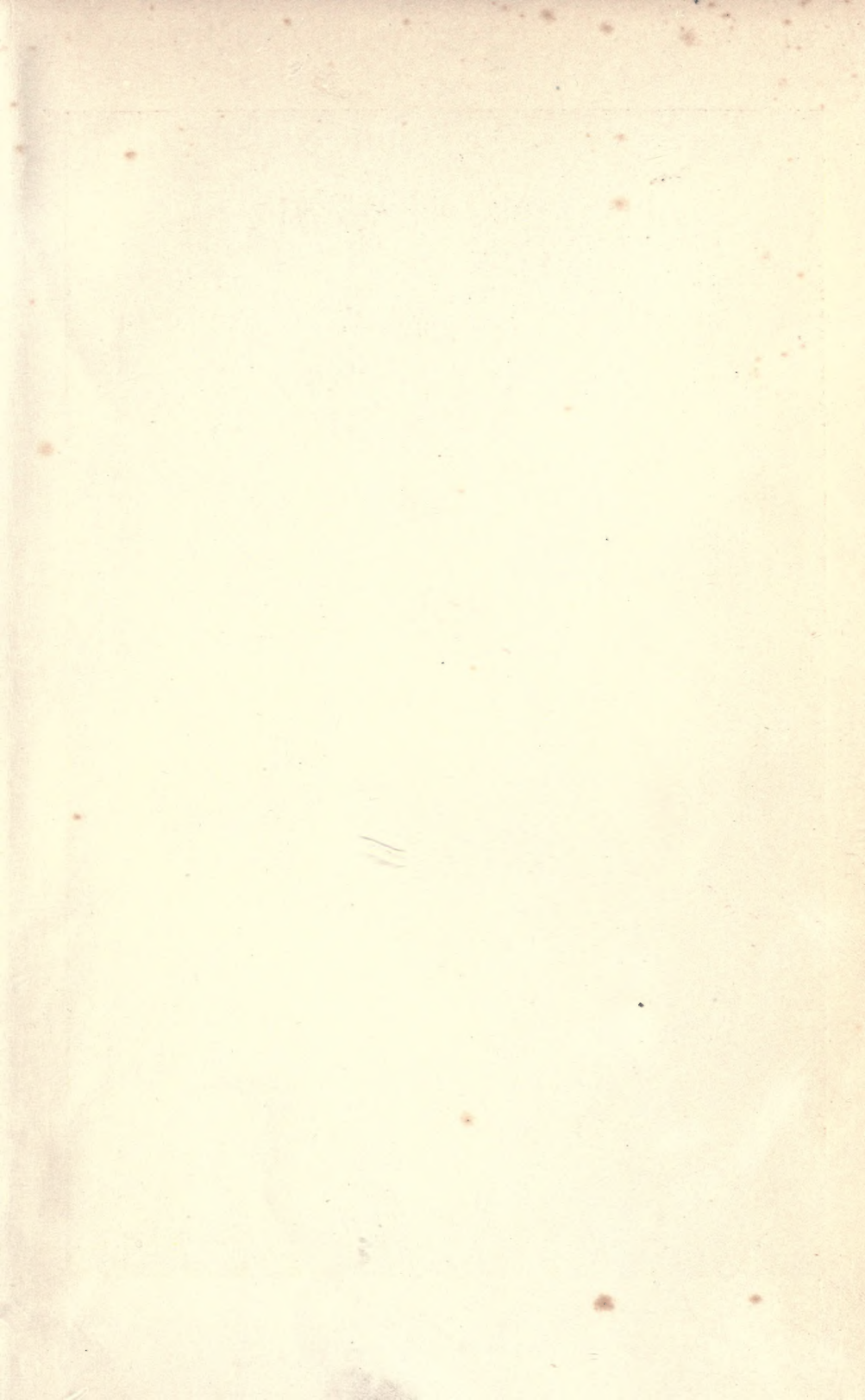
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THE AFTON BURNS

The Poetical Works of
ROBERT BURNS







"An' monie lads' and lasses' fates
Are there that night decided."

—HALLOWEEN.

The Poetical Works of
ROBERT BURNS


Edited with Biographical Introduction by
CHARLES ANNANDALE M.A. LL.D.
Music harmonized by HARRY COLIN
MILLER M.A. MUS.B. *Pictures by*
CLAUDE A. SHEPPERSON

Volume One

LONDON MCM II

THE GRESHAM PUBLISHING COMPANY

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PREFACE

In these volumes the poetical works of Burns are presented in their due chronological sequence, the pieces following each other according to the dates of their composition—so far as ascertainable—so that the development of the poet's genius may be readily studied in connection with the facts of his life, as given in the biographical memoir contained in the first volume. As will be noticed, the year of the poet's age to which each poem belongs is inserted at the top of the page where the piece occurs. Numerous notes are appended to the author's text, giving the reader a vast amount of useful, and indeed indispensable, information in regard to the origin of the individual poems, and to persons, places, occurrences, local usages, &c., connected with or referred to by Burns. Without such a commentary many references and allusions would not be understood, nor would the several pieces possess anything like the same interest. A certain number of the notes are critical in their character—they may point out special beauties, or may indicate where the poet has been less happy in his efforts. These notes are chiefly selected from writers of eminence who have had Burns for their theme—such as, Scott, Wordsworth, Lockhart, Professor Wilson, Allan Cunningham, and Carlyle, not to mention others.

For the convenience of the reader, and to save him time and trouble, the distinctively Scottish words and expressions, such as occur especially in the best and most characteristic of Burns's poems, have their meanings made clear by marginal explanations accompanying each piece that requires such aid. To those unacquainted with the dialect that Burns often used this must prove a most valuable feature, as it will enable anyone readily to understand the meaning of even the most difficult passages, while the troublesome necessity of consulting a special glossary is entirely avoided. In the margin and opposite each line will be found the necessary interpretation, so that the reader carries the sense along with him as he reads, and only very rarely does a more detailed explanation require to be furnished in a footnote. But it may be pointed out that the difficulty of understanding Burns is apt to be exaggerated, and that many of his poems present few and trifling peculiarities of dialect and others none at all.

The Sketch of the Poet's Life has been specially written for this edition. The information given in it has naturally been obtained chiefly from works

long recognized as standard authorities on the poet's life; but other sources have also been made use of, some of them available only since comparatively recent times. The writer's aim has been to provide a fairly full and fairly readable biography, one in which the treatment is matter-of-fact rather than idealistic or indiscriminately eulogistic, and in which, while the poet's greatness is fully recognized, his defects or failings are not ignored. All the main facts and circumstances pertaining to the poet's career are set forth, it is believed, in their proper relations and connection, and the wish has been—so far as space permitted—to make him appear as he really was, as we have him depicted to us by contemporaries, and more especially as he shows himself to us through his poems and the frank revelations of his own letters.

In the last volume all Burns's songs that are in the way of being sung, with a number that are very seldom sung, are printed along with the airs with which they are usually associated—these songs being also given with the necessary annotations in their proper places in the other volumes. The melodies are harmonized for the voice and piano, and the qualifications of a skilled musician being here required, this volume was entrusted to the care of one whose position in the musical world is a warrant of thorough competence for the task committed to him. More detailed reference to the music will be found in the prefatory note to the fourth volume.

The Illustrations may also be referred to, as having a character and distinction of their own. They are from the pencil of a well-known artist, who made a special visit to the Burns country in order to secure that the scenic features depicted by him should be true to fact, and that all his drawings should possess the local colour demanded by the poetic pieces with which they are associated.

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Are there that night decided."*—HALLOWEEN. *Frontispiece in Colour.*

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ROBERT BURNS

After Portrait by Skirving now in the possession of Sir Theodore Martin



Robert Burns.

After Portrait by Skirving now in the possession of Sir Theodore Martin.



ROBERT BURNS

SKETCH OF THE POET'S LIFE

BY CHARLES ANNANDALE, M.A., LL.D.

ROBERT BURNS, Scotland's national poet, was born on the 25th of January, 1759, the last year but one of George II's reign, the date being more picturesquely given by the poet himself in one of his best-known songs as that on which "Rantin' rovin' Robin" was ushered into the world to the accompaniment of "a blast of Janwar' win'", when "our Monarch's hindmost year but ane was five-and-twenty days begun". The year, as may be recollected, was that of the fall of Quebec and the death of Wolfe in the moment of victory. Next year George the Third was king, and eleven years later Scotland gave to the world another great man of genius, namely Walter Scott. Burns and he were contemporaries for about twenty-five years, but the two met only once in their lives. The scene of the poet's birth was a clay-built cottage in Ayrshire, standing about two miles to the south of the town of Ayr, and not far from the right bank of the River Doon, on the road that a little farther onwards is carried across the river by the Auld Brig. The humble one-story, two-roomed thatched cottage still exists, and is the goal of pilgrims from many parts of the world. It was built wholly or mainly by the poet's father himself, and was a fairly comfortable abode. However, had it not been taken under special protection, latterly that of a public body, probably little or nothing of it would have remained till our days. It is now easily reached

from Ayr by electric tramway, and connected with it there is an interesting collection of Burns relics. Two other objects of interest here are the far-famed but roofless and ruinous Alloway Kirk and a handsome monument to Burns. The scenery of the locality possesses such picturesque attractions as one is apt to associate with a poet's birthplace.

On the paternal side Burns was of north-country extraction and belonged to a race of farmers, his father, William Burness or Burnes—for such were earlier spellings of the name—being son of a Kincardineshire farmer who was tenant of Clochnahill, south-west of Stonehaven. William Burness had been bred a gardener, and when about twenty-seven years of age (apparently in 1748) had left his native district to seek his fortune farther south. This quest had brought him first to Edinburgh, and then to Ayrshire, where at the time of his son's birth he was gardener and overseer to Mr. Ferguson of Doonholm, the proprietor of a small estate, being also occupant of a croft or holding of some 7 acres. Here he had put up for his abode the cot above-mentioned, and in 1757 had brought to it as his wife Agnes Brown, an Ayrshire farmer's daughter, who became mother of the poet and of six younger children. William Burness, who had received the ordinary education given in the country schools of his day, was a man of high character, and of more than average intelligence, sense, and knowledge of men; but according to the poet his "stubborn, ungainly integrity, and headlong, ungovernable irascibility" had been obstacles to his success in life. In other accounts of him irascibility is not mentioned as a failing of his; he is described as a tender and affectionate father and husband, well liked by those in his employment, and, as a man, held in general esteem. He was undoubtedly the original of "the saint, the father, and the husband", depicted in *The Cotter's Saturday Night*, while he is similarly characterized in the poetic epitaph written for him by his son. Religion was a strong point with him, and for the instruction of his children he got an exposition of his own somewhat anti-Calvinistic doctrinal views or beliefs drawn up in writing in the form of a dialogue between a father and son. Still extant scraps of letters in his handwriting are somewhat defective both in spelling and composition, and indicate that he had no great command of the pen.

Of Burns's mother we learn very little from the poet himself, but otherwise we learn that mentally she was not specially gifted; that though she could read her Bible she never learned to write; that she made use of many quaint old saws or sayings, and had a never-failing store of old ballads, songs, and traditionary tales; and that she was absolutely devoted to her husband, and was unwearied in her attention to the duties of a mother. Intellectually it would appear that the poet inherited more from his father than from his mother, and from him came also a good deal of his early education.

Of his very early years we know little. No doubt, as suggested by *Auld Lang Syne*, he ran about his native braes, paddled in the burn, and gathered daisies like other children; but perhaps the "enthusiastic idiot-piety" by which he says he was inspired in childhood made him less fond of pranks and mischief than many boys; and the thoughtless lightheartedness of boyhood might also be kept in check by the constant poverty that weighed on the household. "The latent seeds of poesy", we learn from Burns himself, were cultivated by eerie tales of ghosts, demons, magic, and the supernatural generally, that an old servant maid poured into his ears—leaving an effect on his imagination that had never quite worn off. The first piece of literature that he remembered taking pleasure in was Addison's *Vision of Mirza*, met with in a schoolbook.

Burns got no great amount of actual schooling, and although the parish or public-school system of education was then well established in Scotland, he seems to have been but little benefited by it. The parish school of Ayr would naturally be in the town of Ayr; but in his sixth year the young poet was sent to a small school at Alloway Mill, about a mile from his home. After this he and his next younger brother Gilbert received instruction from a young man named John Murdoch, who was engaged by William Burness and several of his neighbours to teach their children, the teacher receiving a small salary and being lodged by turns with the parents of his pupils. The school was a very small building close by the Burns cottage. Burns's father in this matter was following the lead of his own father, who had made the like provision for the education of his children at Clochnahill.

Wishing to better himself in the world, William Burness, with

his family, in 1766 left the cottage and land near Alloway Kirk for the farm of Mount Oliphant, on the estate of Doonholm, about a mile and a half distant, and correspondingly farther away from Ayr. This was a high-lying holding of some 80 or 90 acres, which the hard-up but highly respected farmer was assisted to enter by means of a loan of £100, advanced by his kind-hearted employer Mr. Ferguson. The two boys continued to be taught by Murdoch, but the little school was only kept up for a year or two longer, Murdoch then leaving for a better position. Their regular education was thus broken off, but their father did what he could to supply the place of a duly qualified teacher, though the boys were engaged, for a part of the day at least, in farmwork. The first book the youthful poet read (apart from schoolbooks) was a *Life of Hannibal*, lent him by Murdoch.

Very interesting details are given both by Gilbert Burns and Murdoch regarding this period of the poet's life and education, and serve to supplement—or present in more matter-of-fact terms—what he himself tells us of his early days in his autobiographic letter to Dr. Moore, to be found in the second volume of this work. Part of Gilbert's statement is as follows: "Under Mr. John Murdoch we learned to read English tolerably well, and to write a little. He taught us too the English Grammar. I was too young to profit much from his lessons in grammar, but Robert made some proficiency in it, a circumstance of considerable weight in the unfolding of his genius and character; as he soon became remarkable for the fluency and correctness of his expression, and read the few books that came in his way with much pleasure and improvement; for even then he was a reader when he could get a book. . . . Nothing could be more retired than our general manner of living at Mount Oliphant. We rarely saw anybody but the members of our own family. There were no boys of our own age, or near it, in the neighbourhood. . . . My father was for some time almost the only companion we had. He conversed familiarly on all subjects with us as if we had been men; and was at great pains, while we accompanied him in the labours of the farm, to lead the conversation to such subjects as might tend to increase our knowledge or confirm our virtuous habits."

Among the few books owned by William Burness was Stackhouse's *History of the Bible*, forming a tolerably comprehensive

manual of ancient history; and he borrowed for his sons' reading Salmon's *Geographical Grammar*, a bulky work, descriptive of the different countries of the world, Derham's *Physico- and Astro-Theology*, and Ray's *Wisdom of God in the Creation*, works which Robert read "with an avidity and industry scarcely to be equalled . . . for no book was so voluminous as to slacken his industry, or so antiquated as to damp his researches". One of the books that he read in a borrowed copy was *The History of Sir William Wallace*. The story of Wallace, as we learn from himself, "poured a Scottish prejudice in my veins which will boil along there till the flood-gates of life shut in eternal rest".

The children, both boys and girls, were taught arithmetic by their father, and the girls apparently got little more education of any kind. At the age of thirteen or fourteen the young poet and his brother were sent for a short time "week about" to Dalrymple Parish School, two or three miles from their home, in order to improve their writing; and about the same period the boys again came under the influence of Mr. Murdoch, who was now a teacher in Ayr. Besides lending him books Murdoch had Robert with him for two or three weeks as a pupil, and the latter now got an introduction to the French language, which his teacher was then himself studying, and in which he became very proficient. "When he returned," says Gilbert, "he brought home with him a French dictionary and grammar, and the *Adventures of Telemachus* in the original. In a little while, by the assistance of these books, he had acquired such a knowledge of the language as to read and understand any French author in prose. This was considered as a sort of prodigy," and as a result it brought the young student under the notice of several people of good position, and so was the means of getting him the loan of books to read, while he was also advised to attempt the study of Latin. Accordingly he procured a Latin grammar, but this he found "dry and uninteresting"—like many another young scholar—and subsequent desultory or half-hearted attempts to get an elementary knowledge of Latin had little result.

An interesting paragraph or two may be given from Murdoch's account of this the most remarkable pupil he ever had. Murdoch, who was an Ayrshire man, had himself received a liberal education and was a thoroughly competent teacher. In after days he

published some educational works and taught French and English in London, where he had another noteworthy pupil, namely, Talleyrand. "Robert, and his younger brother Gilbert," he says, "had been grounded a little in English before they were put under my care. They both made a rapid progress in reading, and a tolerable progress in writing. In reading, dividing words into syllables by rule, spelling without book, parsing sentences, &c., Robert and Gilbert were generally at the upper end of the class, even when ranged with boys by far their seniors. The books most commonly used in the school were the Spelling Book, the New Testament, the Bible, Mason's [or rather Masson's] *Collection of Prose and Verse*, and Fisher's *English Grammar*. They committed to memory the hymns and other poems of that collection with uncommon facility. This facility was partly owing to the method pursued by their father and me, in instructing them, which was to make them thoroughly acquainted with the meaning of every word in each sentence that was to be committed to memory. . . . As soon as they were capable of it, I taught them to turn verse into its natural prose order, sometimes to substitute synonymous expressions for poetical words, and to supply the ellipses. . . .

"Gilbert always appeared to me to possess a more lively imagination and to be more of the wit than Robert. I attempted to teach them a little Church Music; here they were left far behind by all the rest of the school. Robert's ear in particular was dull, and his voice untunable. It was long before I could get them to distinguish one tune from another. Robert's countenance was grave, and expressive of a serious contemplative and thoughtful mind. Gilbert's face said, 'Mirth, with thee I mean to live'; and, certainly, if any person who knew the boys had been asked which of them was the most likely to court the Muses, he would surely never have guessed that Robert had a propensity of that kind."

While the family lived at Mount Oliphant, their having the county town within easy reach was not without advantages for the young poet, socially and otherwise, as indicated above and as he himself recognized (see his autobiographical letter to Dr. Moore). He thus formed friendships with boys of a superior rank in life, who sometimes lent him books, and who never, as he says,

“insulted the clouterly appearance of my ploughboy carcass, the two extremes of which were often exposed to all the inclemencies of all the seasons”. His health would be none the worse though neither head nor feet were covered. The farm, however, turned out a very poor bargain, and entailed upon the members of the Burns family an excessive amount of toil—“the unceasing toil of a galley slave”,—while the farmer also met with losses of cattle by accident and disease. “To the buffetings of misfortune”, says Gilbert, “we could only oppose hard labour, and the most rigid economy. . . . My brother at the age of thirteen assisted in thrashing the crop of corn, and at fifteen was the principal labourer on the farm, for we had no hired servant, male or female. The anguish of mind we felt at our tender years, under these straits and difficulties, was very great. To think of our father growing old (for he was now above fifty), broken down with the long-continued fatigues of his life, with a wife and five other children and in a declining state of circumstances—these reflections produced in my brother’s mind and mine sensations of the deepest distress. I doubt not but the hard labour and sorrow of this period of his life was in a great measure the cause of that depression of spirits with which Robert was so often afflicted through his whole life afterwards. At this time he was almost constantly afflicted in the evenings with a dull headache, which, at a future period of his life, was exchanged for a palpitation of the heart and a threatening of fainting and suffocation in his bed in the night-time.”

Still, depressing as was the Mount Oliphant period in many ways, it was not a period of altogether unbroken gloom. The poet’s “strong appetite for sociability” as he says, together with his “constitutional hypochondriac taint”, made him “fly solitude”; while his social qualities, now beginning to develop, made him welcome in many companies, and his heart being “completely tinder” was “eternally lighted up by some goddess or other”. And besides having his own affairs of the heart, he was a confidant and ally of others, so that he came to be “in the secret of half the amours in the parish”. To this period belongs the poet’s first attempt at rhyme, an attempt stimulated by association with “a bewitching creature” in the harvest-field, who sang a love song said to have been composed by a country laird’s son,

with no greater amount of "scholar-craft" than Burns himself. In emulation of the young laird he produced his song *Handsome Nell*, which was written probably in the year 1775, and is the piece printed first in the present edition of his poems. Of this episode he gives us quite an idyllic account in his autobiographical sketch, and the feelings and aspirations by which he was animated at about the same time are touchingly depicted also in his poetical epistle to Mrs. Scott of Wauchope, written years afterwards. As he says, love and poesy began with him together, and love and poesy may be said to have continued with him to the end. And as he began in emulation of another, so also it was emulation of others that gave rise to some of his finest efforts. Another of his distractions while at Mount Oliphant was attending a country dancing school, "to give his manners a brush". This, it seems, was a rebellious action done in defiance of his father's commands, and caused him great and lasting displeasure.

During the stay of the family at Mount Oliphant the poet, now aged seventeen, spent part of the summer of 1776 at Kirkoswald, in southern Ayrshire, attending a noted school there—in the district to which his mother belonged—and learning mensuration, surveying, dialling, &c. Smuggling was briskly carried on here, and the poet's knowledge of life was so far extended that, among other things, he says, "he learned to look unconcernedly on a large tavern-bill, and mix without fear in a drunken squabble". But at his years he must, generally at least, have been merely an onlooker in such affairs. His schoolwork, however, went on all right until "a charming *fillette*, who lived next door to the school, overset my trigonometry, and set me off in a tangent from the spheres of my studies". He came home considerably improved, as he believed; his reading had been enlarged by the addition of Thomson's and Shenstone's works, and he "had seen mankind in a new phasis". He now began to practise letter writing, instigated thereto partly by the study of a collection of letters that came under his notice, written by the wits of Queen Anne's reign.

The Kirkoswald school completed Burns's schooling or formal education, which altogether, as we have seen, did not amount to a great deal, and may appear insignificant, or even contemptible, in these days of high-pressure education at elementary or more

advanced public schools of the most recent pattern. Burns, however, was more fortunate than many of his compeers in coming under the close attention of a real teacher for some time, and also in getting books to read, which in many country districts were then scarce enough. It is perhaps useless to speculate upon what the result might have been had he received a university education. He seems to have had no inclination in that direction, and even speaks somewhat scornfully of "college classes" and of attempting "to climb Parnassus by dint o' Greek". Geniuses are apt to do a great deal in educating themselves in their own way, and college classes would certainly have done little towards making Burns the great singer he was, and the poet of Scottish rural life, of homely things, of love, liberty, patriotism, and kindly human sentiment.

In 1777 Mount Oliphant was left for a considerably larger farm—Lochlea or Lochlie in the parish of Tarbolton, some 8 or 9 miles to the north-east of Ayr and 5 south-east of Kilmarnock. Before this, to add to the troubles of the family, their kind landlord had died, and, as Burns says, "we fell into the hands of a factor who sat for the picture I have drawn of one in my tale of *Two Dogs*. . . . My indignation yet boils at the threatening insolent epistles from the scoundrel tyrant, which used to set us all in tears." Factors, that is to say, land-stewards or agents, are apt to be—or appear to be—harsh and unsympathetic when tenants cannot pay their rents, and of this one we know nothing more than what the poet tells us. How the struggling hard-up farmer of Mount Oliphant managed to enter upon a larger holding than the one he had left is somewhat of a mystery, though we learn that "the nature of the bargain was such as to throw a little ready money into his hands at the commencement of his lease, otherwise the affair would have been impracticable". Probably the landlord advanced some money in lieu of better house accommodation, or for certain improvements to be effected.

At Lochlea Burns was naturally introduced to new scenes and new acquaintances. Before long, he and his brother Gilbert, with seven or eight of these latter, formed themselves into a society called the Bachelors' Club, which held monthly meetings for the purposes of mutual entertainment and improvement, and was, indeed, a kind of debating society. "There can be no

doubt", says Mr. Lockhart,¹ one of his chief biographers, "that to the habit of arranging his thoughts and expressing them in somewhat of a formal shape, thus early cultivated, we ought to attribute much of that conversational skill which, when he first mingled with the upper world, was generally considered as the most remarkable of all his personal accomplishments. Burns's associates of the Bachelors' Club must have been young men possessed of talents and accomplishments, otherwise such minds as his and Gilbert's could not have persisted in measuring themselves against theirs." One of these, David Sillar, afterwards a schoolmaster, gives us a few interesting details regarding the poet's outward and other characteristics at this date. "He wore the only tied hair in the parish", he tells us—that is, he had his hair done up in a queue or short "pig-tail", a fashion for some time in vogue—"and in the church, his plaid, which was of a particular colour, I think fillemot,² he wrapped in a particular manner round his shoulders". The youthful bard, it would seem, liked to show by something in his dress and habit, that, as he doubtless felt, he was different from the sons of toil around him. His social talents, we learn, readily brought him acquaintances, but his tendency to satire—"a certain satirical seasoning", as Sillar calls it—which was apt to flavour his conversation, while "it set the rustic circle in a roar" also gave rise to "suspicious fear". Sillar became very intimate with the poet, and by and by he was honoured by having the famous *Epistle to Davie* addressed to him. To the notes attached to this piece the reader may refer for further particulars. Referring apparently to the beginning of this period, Burns himself declares that he was "perhaps the most ungainly, awkward being in the parish".

In 1781-2 the Lochlea period was broken by a somewhat important episode in the poet's career—six months or more spent by him at the seaport town of Irvine in the trade of flax dressing.

¹ John Gibson Lockhart (born 1794, died 1854) was the son-in-law of Sir Walter Scott, and wrote a *Life* of him that is one of the most famous biographies in literature. His *Life of Burns* first came out in 1828 as one of the volumes of *Constable's Miscellany*. It has attained the position of a classic, but has had to be supplemented and corrected in regard to various matters. Carlyle's famous *Essay on Burns* was contributed to the *Edinburgh Review* in the form of a review of Lockhart's *Life*, apart from which Carlyle seems to have had comparatively little knowledge regarding the poet. Lockhart was long editor of the *Quarterly Review*.

²A kind of yellowish-brown or dead-leaf colour.

According to Gilbert he was anxious to marry and settle down, and thought that by flax dressing the money needed was more likely to be made than by farming. The brothers, while working as labourers for their father, and receiving a yearly wage, had for several years raised flax on the farm on their own account—flax being at this period a somewhat important crop in Scotland—and the flax-dressing project was the outcome of this. The poet's own statement is that he entered upon it "partly through whim, and partly that I wished to set about doing something in life", and that it came to an untimely end through the shop being burned down owing to "the drunken carelessness of my partner's wife, while we were giving a welcome carousal to the new year". Gilbert, on the other hand, tells us that he gave it up "as neither agreeing with his health nor inclination". Mirthful and melancholy moods were singularly apt to jostle each other in Burns's ever-varying feelings. Only a few days before this merrymaking he had been writing to his father in a desponding, melancholy, moralizing strain, declaring that he was transported at the thought that "ere long, perhaps very soon, I shall bid an eternal adieu to all the pains and uneasiness, and disquietudes of this weary life; for I assure you I am heartily tired of it". Perhaps the fact that he had been jilted about this time by "a *belle fille* whom he adored" had something to do with his melancholy mood; little, however, is known regarding this particular love affair; but the jilting, it seems, was accompanied "with peculiar circumstances of mortification".

At Irvine he had mixed with associates somewhat lax in their views of personal conduct, and became particularly intimate with a sailor named Richard Brown, whose friendship, he alleges, did him a mischief, chiefly from the fact that "he spoke of a certain fashionable failing with levity, which hitherto I had regarded with *horror*"; the consequence being, he adds, that soon after he resumed the plough he wrote the well-known *Welcome to his Love-begotten Daughter*, his daughter by a servant girl of the name of Betty Paton. But it was some time after he resumed the plough, namely in 1784, that this piece of verse was written, whatever Brown's influence may have done. Richard Brown, who had received a good education, strongly advised him to send some of his verses to a magazine, and "to endeavour at the character of a

poet". The two kept up a close friendship in after life, Brown being latterly captain of a merchantman. He is said to have demurred to the poet's statement tending to attach blame to him; and some may think that if it was true, "Rantin' rovin' Robin", "the rantin' dog the daddie o't", proved an apt enough pupil. Burns could hardly have reached the age of two or three and twenty and mixed among the ordinary society of the countryside without often hearing the said subject treated with more or less of levity. Of course, the influence of Brown, who had knocked about the world and seen a good deal of life—who was endowed, Burns asserts, with every noble manly virtue, and whom he loved, admired, and strove to imitate—would be greater than that of the poet's ordinary untravelled associates. As the custom then was, he had to do public penance in church on account of this breach of the seventh commandment, and his affection for ministers henceforth was certainly not increased thereby. The *Welcome*, which may be described as a sort of challenge to the censorious, while it is marked by right feeling and manly sentiments, is at the same time marred by coarseness, and is not free from more than a spice of fanfaronade.¹ In it Burns certainly speaks of the young woman with some affection and respect, but he does not seem to have promised or thought of marriage with her. The child was brought up in the Burns household, under her paternal grandmother and as one of the family.²

Burns became a freemason in 1781, his lodge being held in a public-house in the village of Tarbolton. He was an enthusiastic member of the craft, speedily took a leading place in

¹ It is interesting to compare how different editors or writers on Burns have dealt with this rather notorious ditty, belonging to a somewhat important epoch in Burns's life. Lockhart regarded it as "a piece in which some very manly feelings are expressed along with others which it can give no one pleasure to contemplate". Robert Chambers seems to have ignored it, doubtless regarding it as unsuitable for publication in his edition of the *Life and Works*. The Rev. George Gilfillan thought that in it Burns "tried to laugh the affair over, glorying in his shame". Mr. Henley (in his *Essay in The Poetry of Robert Burns*—"Centenary Edition", by W. E. Henley and T. F. Henderson, 1896-7) described it as "half-humorous, half-defiant, and wholly delightful"; and a similar view is taken by the authors of *The Bookman History of English Literature* (T. Seccombe and W. Robertson Nicoll, 1907), who tell us that "one of his earliest and most delightfully spontaneous effusions was his tender welcome to an illegitimate child". Dr. Nicoll's approval might hardly have been expected, considering the destination in the next world which the writer so clearly assigns for men of his cloth.

² There is a statement to the effect that Burns's mother would have been pleased if he had married Betty Paton, who is said to have been sensible and industrious, but plain-looking, rude, and uncultivated.

the lodge, and became depute-master in 1784. There are many references to Masonry in his poems, and he wrote a well-known *Farewell to the Brethren of St. James's Lodge, Tarbolton*. "The ardour of the poet in freemasonry", says Robert Chambers, "was one of his most conspicuous passions. It seems almost incomprehensible that a mind like his could delight to associate with a set of men so different from himself as the ordinary tradespeople of Tarbolton. . . . Yet so it was." But probably those better fitted to judge of the matter, "the brothers of the mystic tie", themselves, will see nothing to wonder at in this; and Lockhart's favourable judgment regarding some of his close associates has already been given.

In speaking of the seven years during which the Burns family lived at Lochlea, Gilbert Burns has some interesting remarks on his brother's attitude towards the opposite sex: "Though when young he was bashful and awkward in his intercourse with women, yet when he approached manhood his attachment to their society became very strong, and he was constantly the victim of some fair enslaver. The symptoms of his passion were often such as nearly to equal those of the celebrated Sappho. I never indeed knew that he 'fainted, sunk, and died away'; but the agitation of his mind and body exceeded anything of the kind I ever knew in real life. He had always a particular jealousy of people who were richer than himself, or who had more consequence in life. His love, therefore, rarely settled on persons of this description. When he selected any one out of the sovereignty of his good pleasure, to whom he should pay his particular attention, she was instantly invested with a sufficient stock of charms, out of the plentiful stores of his own imagination; and there was often a great disparity between his fair captivator and her attributes." Gilbert also tells us that it was sexual charms that had the chief attraction for him, and that he was never a Platonic lover, whatever he might think.

The first four years at Lochlea were years of considerable comfort; after this came troubles again, regarding which we are not fully informed. No doubt the disastrous harvest of 1782, long remembered in Scotland, would inflict its due share of calamity on the Lochlea family. More serious than this was the illness of the head of the household, who was gradually

dying of consumption. Gilbert's brief statement regarding the troubles alluded to is as follows: "No writing had ever been made out of the conditions of the lease; a misunderstanding took place respecting them; the subjects in dispute were submitted to arbitration, and the decision involved my father's affairs in ruin. He lived to know of this decision but not to see any execution in consequence of it. He died on the 13th of February, 1784." He was buried at Alloway Kirk. His last days were troubled, we are told, with forebodings regarding the future of his gifted son, whose "pulse's maddening play" he had noted. Had he lived he would doubtless have seen some of his forebodings fulfilled (as in the Betty Paton affair), and if death spared him this it also took him from the joy of witnessing his son's glory.

During the Lochlea period Burns's poetical powers were distinctly ripening, and, though he still remained unknown to the public, he there wrote songs and other pieces now regarded as precious possessions, such as *Mary Morrison*; *Green grow the Rashes*; *The Rigs o' Barley*; *My Nannie, O*; *Peggy* ("Now Westlin Winds"); *The Death and Dying Words of Poor Mailie*; and *Poor Mailie's Elegy*. His acquaintance with books naturally became much enlarged, and now included more or less of the works of Pope, Shakspeare, Addison, Locke and other English writers. He had also become familiar with Allan Ramsay's poems, and meeting with Fergusson's Scottish poems, as he says: "I strung anew my wildly sounding rustic lyre with emulating vigour".

Three months before the death of their father, and when his affairs were approaching a crisis, the neighbouring farm of Mossiel had been taken by Robert and Gilbert, "as an asylum for the family in case of the worst. It was stocked by the property and individual savings of the whole family and as a joint concern among us." They entered it as sub-tenants, their landlord being Gavin Hamilton of Mauchline, who then held it on lease.¹ Mossiel is about 2 miles from Lochlea and 1 mile from Mauchline, and is a high-lying place commanding fine views, but said

¹ A scurrilous rhymester of the district—a Saunders Tait—to whom Burns had given offence, while depicting the poet himself as a young reprobate, roundly accuses the Burns family of swindling their late landlord, who certainly appears to have lost money over their tenancy. Their reputation could hardly have suffered, however, or they would not have got another farm so readily, and their new landlord, who was a lawyer, must have known the facts well enough.

to be not otherwise a very desirable holding. Probably the joint resources of the family were not sufficient to stock the farm properly, and difficulties were not long in making themselves felt. One cannot help suspecting that neither Robert nor Gilbert was specially cut out for a farmer's life, whatever in this respect may have been their father's qualifications. The poet, however (as he himself states), entered upon this new enterprise with the very best resolutions to acquit himself as a prudent and diligent farmer—read farming books, calculated crops, attended markets, &c.—but the fates proved adverse to his success as a farmer; and as it turned out he did not farm here more than some two and a half years, though Mossgiel was at least nominally his residence up to 1788, and is associated with some of the finest and most remarkable of his poetical pieces.

The period of his connection with Mossgiel and Mauchline was perhaps the most momentous in his life. He began it unknown to the world, and had as yet done nothing that could ever have made him widely known; but he now produced a series of poems so varied and brilliant, so thoroughly Scottish, so markedly inspired by native genius and the warmest humanity, that when published they at once took that place in the hearts of his fellow countrymen and in the world's literature which they ever since retained. For the poet personally this period formed a time of trial, a time of new and searching experiences such as one brought up like him has seldom come through, and it showed him in all his strength, if it also showed him in some of his weaknesses, and perhaps left him weaker than it found him.

About the beginning of the Mossgiel period (1784) "polemical divinity was putting the country half mad", as the poet says, and the two chief religious factions at war with each other were known as the Old and the New Light, the former being Calvinists of the strictest sect, while the latter were more liberal in their views, many of them indeed being deeply tinctured with a form of rationalism. Burns, whose father held anti-Calvinistic opinions, was drawn into the controversy partly through his interest in such matters and his fondness for the display of his argumentative powers, partly through his connection with Gavin Hamilton his landlord, a lawyer in Mauchline and a most worthy and liberal-minded man, with whom he was on the most friendly

terms, and who had been attacked on paltry grounds by his Old Light parish minister. The first piece of Burns's "rhyming ware" that became generally known (as yet only in manuscript, however) was connected with the New and Old Light controversy, and was entitled *The Twa Herds*, that is "The Two Shepherds", the subject being a quarrel between two reverend Calvinists. Among both clergy and laity that belonged to the New Light faction "it met with a roar of applause". (See the poem and notes attached to it in its proper place.)

Other poems dealing more or less with the same theme and belonging to the same period were *Holy Willie's Prayer*, *The Ordination*, *Epistle to the Rev. John M'Math*, *Address to the Unco' Guid*, and *The Holy Fair*. Pictures of different phases of Scottish rural life are given in *The Cotter's Saturday Night* and *Halloween*, two of the most famous of all Burns's works. Somewhat in the same vein are *The Twa Dogs* and *The Auld Farmer's New-Year Salutation to his Auld Mare*; others more or less akin in subject being the *Mouse* and the *Daisy*. Among purely imaginative pieces are *Death and Dr. Hornbook*, *The Vision*, and *The Brigs of Ayr*. Among poetic "Epistles" to intimate friends are two *To Davie* (the first being the chief), three to *John Lapraik*, with others to *John Goudie*, to *William Simson*, to *James Smith*, and *To a Young Friend*, besides the *Dedication to Gavin Hamilton*. Here must be mentioned also as of the same period, the "Cantata" of *The Jolly Beggars*, the *Address to the Deil*, *Scotch Drink*, *Man was Made to Mourn*, *Tam Samson's Elegy*; and among songs, *There was a Lad* and *The Bonnie Lass of Ballochmyle*. Some of these pieces, especially perhaps the Epistles, are marked with the most vivid personal notes, bringing in the writer's own feelings, aims, and aspirations, with sagacious reflections on the problems of life, and on phases of society coming within the sphere of his experience.

His circle of friends and acquaintances was now naturally enough extending, though as yet Burns had come closely in contact only with persons such as are readily to be met with in "the cool sequestered vale of life", persons who but for him would never have been heard of at the present day, though worthy enough people in their way. Some of them, however, were men of superior abilities and of superior standing in their

own localities—ministers, doctors, lawyers, and the like. Several of them also were well able to appreciate his poetical abilities, and helped to make his poems known to others. One in particular, Mr. Aiken, an Ayr lawyer, was so enthusiastic in reading his verses to friends that the poet declared he “read him into fame”. Dr. MacKenzie, of Mauchline, who became acquainted with the family while they were still at Lochlea, recommended the poet to more than one gentleman who afterwards befriended him.

Naturally the inflammable poet made acquaintances among the young women of his locality, and to “the Belles of Mauchline” two effusions were devoted early in his twenty-sixth year. In the first of these he warns them against “rakish rooks like Rob Moss-giel”; in the second, while devoting a word of criticism to half a dozen of them, he finishes by declaring that “Armour’s the jewel for me o’ them a’”. About two years later Jean Armour became his wife, but a good deal was to happen before that event took place.

He had spoken of her as “my Jean” in some of the pieces mentioned above (*Epistle to Davie, The Vision*), and the courtship had gone on for a year or more when it began to appear likely that she might have “a son for her cradle ere she had a husband for her bed”. Burns was now in a dilemma. For this was a different affair from that of Betty Paton. She was merely a servant lass, and had probably never expected Burns to marry her. About his connection with her and its result he could make jocular rhymes, and probably the matter cost neither him nor the girl a heartache. For Jean, on the other hand, “rakish rook” as he might style himself, his affection was strong and real, though it is doubtful if at any time she, or any other woman, was the sole possessor of his heart. Jean was the daughter of a well-to-do master mason (afterwards referred to by Burns himself as an architect), a man of some substance, and she might have looked higher than a hard-up farmer for a match. Apart from affection and a sense of his responsibility towards Jean, as he was now something of a public man he had to consider how his conduct might appear in the eyes of such friends as Gavin Hamilton, Robert Aiken, and Dr. MacKenzie. But unluckily he was hardly in a position to settle down as a married man,

and his perplexities were great. For a time he was inclined to leave Jean in the lurch. This we know, since in a letter to his friend, James Smith of Mauchline, he thus declares himself: "Against two things I am fixed as fate—staying at home and owning her conjugally". Better feelings prevailed, however, and he gave her a written document sufficient in Scots law to form an irregular contract or acknowledgment of marriage. So far well; but Jean's father (who we may mention was one of the Old Light party) would have nothing to do with the poet as a son-in-law, even although aware of his daughter's unfortunate condition; and he brought her to consent to separation from Burns, and to the destruction of the paper so highly important to her. In this way he thought to put an end to the affair, though of course the destruction of the paper could hardly have such an effect, being only the destruction of evidence, not the annulment of a contract. The poet was even forbidden to call at the Armours' house, and in his view Jean seemed far too acquiescent in regard to these measures.

The part that Jean and her parents took in this affair had a most irritating and perturbing effect on Burns, who soon began to look upon himself as injured and aggrieved—all the more readily, probably, because he might consider himself rather magnanimous in giving up his determination not to own her conjugally. Jean he declared to be false and ungrateful, her treatment of him he stigmatized in strong terms, yet in a letter to a friend (12th June, 1786) he asseverated that he still loved her to distraction, and uttered the pious wish, "may Almighty God forgive her ingratitude and perjury to me, as I from my soul forgive her". (See note to *To Ruin*.) In letters or poems belonging to the summer of 1786 he declares himself heartbroken and driven to distraction; and at a later time also he speaks as if he had almost lost his reason over the affair. In April, 1786, however, writing to a friend,¹ after the break between Jean and him, he treats the matter in quite a burlesque vein, and with much that is highly extravagant says: "By degrees I have subsided into the time-settled sorrow of the sable widower, who,

¹ John Arnot of Dalquhatswood, Ayrshire, no very intimate friend. The letter, a copy of which was carefully preserved by the writer, is a long and singular production, bearing marks of Burns's close study of Sterne.

wiping away the decent tear, lifts up his grief-worn eye to look—for another wife”.

The vacancy caused by the temporary loss of Jean had, it would thus appear, to be filled up, and a young woman named Mary Campbell—now commonly spoken of as Burns's “Highland Mary”, a native of Argyllshire, and sometime nursemaid to Gavin Hamilton's children—was at hand to fill it. There has been a good deal of discussion regarding his love affair with Highland Mary, and the subject is involved in a certain amount of obscurity. Her identity has even been a matter of dispute. Years afterwards, in connection with his song *My Highland Lassie*, Burns himself furnished the following information: “This”, he says, “was a composition of mine in very early life, before I was known at all in the world. My Highland lassie was a warmhearted, charming young creature as ever blessed a man with generous love. After a pretty long tract of the most ardent reciprocal attachment we met by appointment, on the second Sunday of May, in a sequestered spot by the banks of Ayr, where we spent the day in taking farewell, before she should embark for the West Highlands, to arrange matters among her friends for our projected change of life. At the close of autumn following she crossed the sea to meet me at Greenock, where she had scarcely landed when she was seized with a malignant fever, which hurried my dear girl to the grave in a few days, before I could even hear of her illness.” Similarly, in connection with the song, “Will ye go to the Indies, my Mary”, he explains that it was written by way of farewell to “a dear girl” in his “very early years”, when he was thinking of going to the West Indies, thus connecting it with the present period. In a letter to Mrs. Dunlop (in 1789), in which he quotes from his song, “Thou ling'ring star”, he refers to the possibility of meeting his lost sweetheart in a future state. “There should I,” he says, “with speechless agony of rapture, again recognize my lost, my ever dear Mary! whose bosom was fraught with truth, honour, constancy, and love.”

Little more regarding his connection with Highland Mary is known on the poet's own authority, and indeed he seems—contrary to his usual practice—to have been very reticent and even misleading in reference to it. Investigations have brought out

that his phrases "very early life" and the "long tract of reciprocal attachment" have to be interpreted as referring to the latter part of 1785 and the first part of 1786; and that his connection with Highland Mary was but a mere interlude between the acts of the *Armour* drama.¹ This was the belief of his own sister, and harmonizes with what his brother Gilbert says of him, that though "one fair captivator generally reigned paramount in his affections, there were underplots in the drama of his love". If his courting of Mary had lasted for any length of time it must have become generally known about Mauchline, but no one seems to have known anything of it outside his own family, to whom it was matter of surmise rather than actual knowledge, though Gilbert seems to have been, partially at least, acquainted with the affair. Besides inspiring songs when living, Mary is sung also in others, belonging to a later time, one of these—*To Mary in Heaven*—being considered by some as "the noblest of all his ballads". Her death seems to have taken place in October, 1786.

For a time Burns no doubt seemed to himself to be off with the old love and on with the new. Jean, he considered, had ungratefully cast him off, and as the paper he had given her was destroyed he desired to resume the status of a bachelor. In this he found the parish minister, Mr. Auld—who surely could have had no definite knowledge regarding the document that others seemed to treat so lightly,—ready to assist him, provided Burns submitted to the discipline of the Church. Along with Jean and other offenders, accordingly, he appeared in church and suffered rebuke; and he received, it seems, something in the nature of "a certificate as a single man", having, as he says, "put on sack-cloth and ashes", and being indulged so far as to appear in his own seat instead of the "seat of shame" set apart for those subjected to public censure.

His affection for his future wife, however, was too strong for him; he could not give her up, although he declares that he tried to forget her and ran into all sorts of dissipations in order to bring this about. Notwithstanding his entanglement with

¹ Mr. William Scott Douglas (1815-83) was the first to point out the true position in Burns's history of the Highland Mary episode. He was a Burns enthusiast, and among other publications edited a handsome library edition (in six vols.—1877-9, published by Paterson, Edinburgh) of Burns's writings in prose and verse, containing a rich store of biographical material.

Mary Campbell, Jean is soon spoken of in his letters and verses as if she alone again held his heart—though a certain Eliza, we may remark, is also mentioned in sentimental terms. In the touching *Farewell*, written in prospect of his departure for the West Indies, his nearest relatives, his most intimate friends, and especially his Jean, are alluded to, while Mary, whom he had asked not long before if she would “Go to the Indies”, is not mentioned; it is for Jean’s sake that he asserts he must cross the Atlantic.

As, of course, he was liable for the support of his offspring by Jean (who became the mother of twins in September), and as her father took measures to establish this liability against him by legal means, it appears that, since his farming was far from profitable, he was willing even to take work as a day labourer to meet any claims likely to fall upon him. The result of Mr. Armour’s setting the law in motion in order to make the poet find security for such a sum as his connection with Jean might impose upon him, was that for a time Burns was even in some fear lest he might be put in jail. In his difficulties some friends suggested an excise appointment for him, but to push his fortune abroad seemed preferable, and it was soon arranged that he should go to Jamaica as assistant overseer or bookkeeper on the estate of a Dr. Douglas, a gentleman of Ayrshire. To raise funds for his outfit and passage money was now the problem, and to solve it his friend Gavin Hamilton suggested that he should publish his poems by subscription. This happy suggestion was soon carried into effect. A notification of “Proposals for publishing by Subscription, Scottish Poems by Robert Burns”,¹ was issued in April, 1786. The work was to be “elegantly printed, in one volume, octavo. Price stitched, Three shillings.” John Wilson, Kilmarnock, was the printer. The book came out in the end of July, in an edition of six hundred copies, which were soon all disposed of, putting about twenty pounds into the author’s pocket. Being thus supplied with funds, his passage was taken, when, fortunately, the poet’s thoughts were turned in quite another direction, and a new era in his life began, as will presently be explained.

He had never wished to try his fortune in Jamaica (to which many young Scotsmen went at that period), far from it; he had

¹ It was at this time that he gave up spelling his name Burness.

been always hoping that something might turn up to make the step unnecessary. Self-pity and foreboding are among the feelings that appear in several poems belonging to this time, some of them pathetic enough in their way. Among them are *The Lament*, "occasioned by the unfortunate issue of a friend's amour"; *To Ruin*; *Despondency—An Ode*; *On a Scotch Bard gone to the West Indies*; *A Bara's Epitaph*; *The Farewell*; and *The Gloomy Night is Gath'ring Fast*. The last was written, he says, when he had "for some time been skulking from covert to covert, under all the terrors of a jail", when he had taken his last farewell of his friends, and his chest was actually on the road to Greenock:

Farewell, my friends! Farewell, my foes!
My peace with these—my love with those—
The bursting tears my heart declare,
Farewell the bonnie banks of Ayr!

His effusions at this season of tribulation were not, however, uniformly gloomy, as witness his *Epistle to a Young Friend*, *Address of Beelzebub*, *Dedication to Gavin Hamilton*, his *Dream*, his stanzas on *Naething*, and his song *The Lass o' Ballochmyle*. The "bonny lass" was Miss Alexander, sister of Mr. Claude Alexander, who had recently bought the estate of which Mossgiel formed part. Burns wrote her a somewhat high-flown, or as James Hogg, the Ettrick Shepherd, called it, a "flaming", letter, asking permission to publish the song, but received no answer—a fact that is capable of various explanations. (See notes accompanying the song in its proper place.)

In view of his going abroad, Burns executed (on 22nd July) a deed assigning over to Gilbert all his goods and belongings, prospective profits from his poems included, to be held by him in trust for the upbringing of his daughter, who was to have exclusive interest in the copyright after reaching the age of fifteen. Neither Jean nor Mary was apparently in his thoughts at that time.

The poems, when published in the famous Kilmarnock Edition, at once met with the most rapturous approval of the reading world, both in Ayrshire and elsewhere.¹ "Old and young," we

¹ Special copies of the small and unpretentious, but well-printed, volume now fetch enormous prices—£500, £600, £700.

are told, "high and low, grave and gay, learned or ignorant were alike delighted, agitated, transported. . . . Even ploughboys and maid-servants would have gladly bestowed the wages which they earned the most hardly, and which they wanted to purchase the necessary clothing, if they might but procure the works of Burns." The poet himself became an object of general interest, and men and women higher in rank than any with whom he had hitherto come in contact now showed him polite and friendly attentions. Among the first of these were Professor Dugald Stewart, of Edinburgh University, the philosopher, then residing at Catrine, in Ayrshire, and Mrs. Dunlop, of Dunlop,¹ an Ayrshire lady of birth and fortune, who, having been entranced by *The Cotter's Saturday Night*, immediately began a friendship and correspondence with the poet which lasted practically all his life. "His letters to Mrs. Dunlop", says Lockhart justly, "form a very large proportion of all his subsequent correspondence, and, addressed as they were to a person whose sex, age, rank, and benevolence inspired at once profound respect and a graceful confidence, will ever remain the most pleasing of all the materials of our poet's biography." Mrs. Stewart, of Afton, a lady of similar social position to Mrs. Dunlop, was even an earlier patroness, but there was not the same close connection between her and the poet, though she received early copies of some of his pieces.

Though all the copies of the Kilmarnock volume had so speedily been disposed of, Wilson, the printer, when Burns proposed that he should undertake a second edition, declined to do so unless the poet advanced £27 for the paper required to print a thousand copies. As Burns did not see his way to raise the money, the scheme came to nothing. Writing to his friend, Mr. Aiken, of Ayr, in the beginning of October, he expresses his keen disappointment at this. The letter is also extremely interesting in other ways, especially as showing Burns in a mood of deep feeling, caused by the general state of his affairs, but chiefly by the awkward position he was in through his relations to Jean Armour. "There is scarcely anything hurts me so much in being disappointed of my second edition as not having it in my power to

¹ She was born in 1730 and died in 1815, and was the wife of John Dunlop, Esq., of Dunlop, Ayrshire. She was descended from a brother of Sir William Wallace, the Scottish patriot, and her father was Sir Thomas Wallace of Craigie, a property she inherited.

show my gratitude to Mr. Ballantine by publishing my poem of *The Brigs of Ayr*.¹ I would detest myself as a wretch, if I thought I were capable, in a very long life, of forgetting the honest, warm, and tender delicacy with which he enters into my interests. . . .

"I have for some time been pining under secret wretchedness from causes which you pretty well know—the pangs of disappointment, the sting of pride, with some wandering stabs of remorse,² which never fail to settle on my vitals like vultures, when attention is not called away by the calls of society, or the vagaries of the muse. Even in the hour of social mirth my gaiety is the madness of an intoxicated criminal under the hands of the executioner. All these reasons urge me to go abroad, and to all these reasons I have only one answer—the feelings of a father. . . .

"You may perhaps think it an extravagant fancy, but it is a sentiment that strikes home to my very soul; though sceptical in some points of our current belief, yet I think I have every evidence for the reality of a life beyond the stunted bourne of our present existence: if so, then how should I, in the presence of that tremendous Being, the Author of existence, how should I meet the reproaches of those who stand to me in the dear relation of children, whom I deserted in the smiling innocency of helpless infancy? O thou unknown Power! thou Almighty God, who hast lighted up reason in my breast, and blessed me with immortality! I have frequently wandered from that order and regularity necessary for the perfection of Thy works, yet Thou hast never left me nor forsaken me!"

The first criticism of the poems, highly favourable to the new poet, was published in the *Edinburgh Magazine*, in the beginning of November. The first literary man and recognized critic with whom his poems brought Burns into personal relationship was Dr. Blacklock, of Edinburgh, well known in his day as a blind poet, and as a most amiable and benevolent man. Dr. Lawrie, minister of Loudoun and a friend of Burns (who made him and his family the subject of the poem designated *A Prayer*), had sent a copy of the poems and a sketch of the author's history to his friend Dr. Blacklock, with a request that he would do what

¹ The poem was dedicated or "inscribed" to this gentleman.

² "May we not reasonably suspect", says Robert Chambers, "that some of the 'wandering stabs of remorse' to which he alludes bore reference to Highland Mary?"

he could for the book and its author; and Dr. Blacklock, in reply, spoke highly of the merits of the poems, and recommended that a second and larger edition should immediately be printed in Edinburgh. Surprised and delighted at the criticism and advice (similar advice had already been given him, however, by Mr. Ballantine, of Ayr, and probably by others) the poet looked forward to Edinburgh and fame, and, after an interval of two months or so, he found himself in the streets of the metropolis, in November, 1786, having ridden all the way on a pony borrowed from a friend.

He had few acquaintances in Edinburgh. A Mauchline crony, however, John Richmond, previously a clerk to Gavin Hamilton, and now in an Edinburgh lawyer's office, had by this time established himself in the capital, and during the winter he shared his lodgings and bed with the poet,¹ who, in no long time, had acquaintances enough. Through his Ayrshire friends he was introduced to several men of influence, and among these none did so much for him, or earned so high a place in his regard and gratitude, as the Earl of Glencairn, a nobleman who died all too soon, and who is the subject of some of Burns's most heartfelt regretful lines. By the earl he was introduced to William Creech, the leading publisher in Edinburgh, who had been his tutor, and who, after some consideration, undertook the publication of the new edition, for which the earl exerted himself with much success to get subscribers. Among others whose acquaintance the poet made and who showed him friendly attentions were the Hon. Henry Erskine, Dean of the Faculty of Advocates (a body corresponding to the members of the bar in London); Henry Mackenzie, author of the once popular *Man of Feeling*, who greatly gratified the poet, and helped the sale of his book, by publishing a generous criticism of the poems in the Edinburgh periodical, *The Lounger*; Dr. Robertson, the historian, and Principal of the University; Dr. Hugh Blair, a noted sermoneer and authority on rhetoric; the learned and somewhat eccentric Lord Monboddo, a "law lord" or judge of the Court of Session, whose

¹ These lodgings were in a "close" off the Lawnmarket. In a letter to Mr. Ballantine he gives us a flashlight glimpse of his homely surroundings here—the landlady, a buxom middle-aged, God-fearing dame, sorely exercised at the ongoings of certain "Daughters of Belial" who were her too near neighbours; her opinion of the poet as "but a rough and roun' Christian", or one who might pass muster if not too closely scrutinized; &c.

patrimonial estate was not far distant from the native district of Burns's forefathers; and the kind-hearted, clever, and very unconventional Duchess of Gordon, then at the head of Edinburgh society. To Dr. Blair he had already been recommended by his Ayrshire friend, Dr. MacKenzie, of Mauchline, who had drawn Dr. Blair's special attention to *The Holy Fair*.

Thus supported Burns soon became quite a public character and celebrity of the day. Writing to Gavin Hamilton on December 7th, in a tone between jest and earnest, the poet declares that he was "in a fair way of becoming as eminent as Thomas à Kempis or John Bunyan; and you may expect henceforth to see my birthday inserted among the wonderful events in the *Poor Robin's* and Aberdeen *Almanacs*, along with the Black Monday and the battle of Bothwell Bridge. My Lord Glencairn and the Dean of Faculty, Mr. H. Erskine, have taken me under their wing; and by all probability I shall soon be the tenth worthy, and the eighth wise man of the world." His being a freemason helped to bring him friends and acquaintances, and within a short time of his arrival he was appointed laureate of the lodge Canon-gate Kilwinning. The poetic firstfruits of his residence in the Scottish capital showed themselves in his *Address to Edinburgh*—"Edina, Scotia's darling seat",—a stately poem, well worthy of the subject. "Fair Burnet", mentioned in this piece (a daughter of Lord Monboddo), was, of all the Edinburgh beauties, the one he most admired, and, at her early death in 1790 he made her the subject of an elegy.

The winter of 1786-7, if it witnessed the triumph of Burns as a poet, must at the same time have been very much of an ordeal for him. He was made—and knew that he was being made—a "lion" in Edinburgh society, and the consciousness that curious, even if friendly, eyes were watching, must have been frequently with him in companies, many of them belonging to the more select circles of the capital. What seems to have most forcibly struck all with whom he came in contact—high and low, "gentle and simple", from the Duchess of Gordon downward¹—was the

¹ A saying of the duchess regarding the poet is on record—that his conversation "carried her off her feet". Her Grace was quite capable of equally astonishing the poet, being noted not only for good nature but for "ready wit, marred by singular coarseness of speech". Coarse witticisms attributed to her are even yet current. Her maiden name was Jane Maxwell, and she was a daughter of the house of Monreith.

power and brilliancy of his conversation, the massiveness of his intellect. That he comported himself amid his altogether novel surroundings with dignity, even perhaps with something of pride, and nothing at all of servility; with a due sense of what belonged to him as man of genius and as poet; showing rustic plainness and simplicity in manner with little or no rustic awkwardness, or any signs that he considered himself to have been taken outside his proper sphere; is testified by some of those under whose eyes he directly came, and who were thoroughly qualified to speak on such matters. Of the poet as he appeared at this period one or two descriptions drawn from personal observation must be given in the language of the observers themselves, in order to preserve the full value of their statements. The testimony of Professor Dugald Stewart, who, as we have seen, had known Burns in Ayrshire and met him again at various times in Edinburgh, is especially interesting and valuable.

“The first time I saw Robert Burns”, says the Professor, “was on the 23rd of October, 1786, when he dined at my house in Ayrshire, together with our common friend, Mr. John MacKenzie, surgeon in Mauchline, to whom I am indebted for the pleasure of his acquaintance. I am enabled to mention the date particularly by some verses¹ which Burns wrote after he returned home, and in which the day of our meeting is recorded. My excellent and much lamented friend, the late Basil, Lord Daer, happened to arrive at Catrine the same day, and by the kindness and frankness of his manners left an impression on the mind of the poet which never was effaced. . . .

“His manners were then, as they continued ever afterwards, simple, manly, and independent, strongly expressive of conscious genius and worth; but without anything that indicated forwardness, arrogance, or vanity. He took his share in conversation, but not more than belonged to him, and listened with apparent attention and deference on subjects where his want of education deprived him of the means of information. If there had been a little more of gentleness and accommodation in his temper, he would, I think, have been still more interesting; but he had been accustomed to give law in the circle of his ordinary acquaintance, and his dread of anything approaching to meanness or servility

¹ *Lines on meeting Lord Daer.* See poem in its proper place.

rendered his manner somewhat decided and hard. Nothing perhaps was more remarkable among his various attainments than the fluency, and precision, and originality of his language when he spoke in company; more particularly as he aimed at purity in his turn of expression, and avoided more successfully than most Scotchmen the peculiarities of Scottish phraseology.

“The attentions he received during his stay in town from all ranks and descriptions of persons were such as would have turned any head but his own. I cannot say that I could perceive any unfavourable effect which they left on his mind. He retained the same simplicity of manners and appearance which had struck me so forcibly when I first saw him in the country, nor did he seem to feel any additional self-importance from the number and rank of his new acquaintance. His dress was perfectly suited to his station, plain and unpretending, with a sufficient attention to neatness. If I recollect aright he always wore boots, and when on more than usual ceremony, buckskin breeches. . . .

“In the course of the spring [of 1787] he called on me once or twice at my request, early in the morning, and walked with me to Braid Hills, in the neighbourhood of the town, when he charmed me still more by his private conversation than he had ever done in company. He was passionately fond of the beauties of nature; and I recollect once he told me when I was admiring a distant prospect in one of our morning walks, that the sight of so many smoking cottages gave a pleasure to his mind which none could understand who had not witnessed, like himself, the happiness and the worth which they contained.”

Among sketches of Burns as he appeared in companies chiefly composed of Edinburgh literary luminaries none is more interesting than that from the pen of Sir Walter Scott, who, as a lad of fifteen or sixteen, met him at the house of Professor Adam Ferguson, author of works on Roman history and mental science. Burns was much affected by an engraving of a soldier lying dead on the snow with his wife and child beside him—he actually shed tears,—and on asking the authorship of some lines of poetry accompanying it young Walter was the only one who could tell him, being rewarded by the poet with “a look and a word” that gave him “very great pleasure”. “His person”, says Sir Walter, “was strong and robust; his manners rustic, not clown-

ish; a sort of dignified plainness and simplicity, which received part of its effect, perhaps from one's knowledge of his extraordinary talents. . . . I would have taken the poet, had I not known what he was, for a very sagacious country farmer of the old Scotch school, *i.e.* none of your modern agriculturists, who keep labourers for their drudgery, but the *douce gude* man who held his own plough. There was a strong expression of sense and shrewdness in all his lineaments; the eye alone I think indicated the poetical character and temperament. It was large and of a dark cast, and glowed (I say literally *glowed*) when he spoke with feeling or interest. I never saw such another eye in a human head, though I have seen the most distinguished men of my time. His conversation expressed perfect self-confidence, without the slightest presumption. Among the men who were the most learned of their time and country, he expressed himself with perfect firmness, but without the least intrusive forwardness; and when he differed in opinion, he did not hesitate to express it firmly, yet at the same time with modesty. . . . I have only to add that his dress corresponded with his manner. He was like a farmer dressed in his best to dine with the Laird. I do not speak *in malam partem*, when I say, I never saw a man in company with his superiors in station and information more perfectly free from either the reality or the affectation of embarrassment."

Of course, in companies largely composed of "grave and reverend signiors", staid men of mature years, connected with the university, the Church, the law, or literature, Burns would cut a very different figure from what he did in companies consisting of those who had more of the character of equals, so far as years and social station were concerned. His brother Gilbert tells us—what indeed we know from himself—that he was very apt to be jealous of those who were richer than himself and of greater consequence in life, and bitterly resented the inequalities of fortune; hence his pride must have been often galled in Edinburgh, especially, for instance, when he thought he was being made a show of, and if there were evident attempts "to draw him out". He himself confides to his diary that on one occasion even his patron, the Earl of Glencairn, had wounded him to the soul by showing engrossing attention to a "dunderpate", when the company con-

sisted solely of his lordship, the poet, and said dunderpate; so much so that the fiery bard was almost on the point, as he says, "of throwing down my gage of contemptuous defiance; but he shook my hand, and looked so benevolently good at parting—God bless him! Though I should never see him more, I shall love him until my dying day! I am pleased to think I am so capable of throes of gratitude, as I am miserably deficient in some other virtues." He also confesses that he harboured bitter resentment at the way he was looked upon by the "stately patricians" of the metropolis, whom he does not otherwise indicate.

In regard to this subject some remarks may be quoted from Mr. Lockhart, who must have been well acquainted with men who had met the poet in companies of various kinds. "It is sufficiently apparent", he says, "that there were many points in Burns's conversational habits which men accustomed to the delicate observances of refined society, might be more willing to tolerate under the first excitement of personal curiosity, than from any very deliberate estimate of the claims of such a genius, under such circumstances developed. He by no means restricted his sarcastic observations on those whom he encountered in the world to the confidence of his notebook, but startled polite ears with the utterance of audacious epigrams, far too witty not to obtain general circulation in so small a society as that of the Northern Capital, far too bitter not to produce deep resentment, far too numerous not to spread fear almost as widely as admiration. Even when nothing was farther from his thoughts than to inflict pain, his ardour often carried him headlong into sad scrapes." Probably he showed more deference in Edinburgh society at the beginning than he did later; but, as Lockhart assures us, "he manifested in the whole strain of his bearing and conversation, a most thorough conviction that in a society of the most eminent men of his nation he was exactly where he was entitled to be; hardly deigned to flatter them by exhibiting even an occasional symptom of being flattered by their notice; by turns calmly measured himself against the most cultivated understandings of his time in discussion; . . . and—last and probably worst of all—was known to be in the habit of enlivening societies which they would have scorned to approach, still more frequently than their own, with eloquence no less magnificent; with wit in all

likelihood still more daring—often enough, as the superiors whom he fronted without alarm might have guessed from the beginning, and had ere long no occasion to guess, with wit pointed at themselves". Burns was by no means one of those who "suffer fools gladly" and was somewhat too apt, it appears, to let this be seen, to whatever rank in society the victim might belong.

If before the winter was over he was less welcome among the "patricians" of the metropolis, he was more welcome in other circles that were far more congenial to him. Tavern life was then in its heyday in Edinburgh, and to it Burns took as kindly as possible. Long before this he had learned, as he tells us, not to be concerned at the sight of a large tavern bill; he had also sung the praises of Scotch drink, and had played his part manfully at "drucken writers' feasts", and similar orgies even "'mang godly priests"; but, taking them altogether, such jollifications seem to have amounted to comparatively little in the way of dissipation. In Ayrshire, for one thing, the poet had his farming to attend to; but in Edinburgh it was different—he was now an idle man, had money in his pocket, and, moreover, good company was always at hand—or, at least, company that was always ready to make him welcome in some snug tavern or other. In those days, and much later, to be "overcome" with liquor was generally deemed a venial offence indeed—if but some little consideration were given to times and seasons. The tavern life of Edinburgh had been too much for poor Robert Fergusson—"my elder brother in misfortune, by far my elder brother in the muse" as Burns calls him—though to be sure Fergusson was neither mentally nor physically the equal of Burns; and it is pretty clear that the younger poet did not undergo the like ordeal altogether unscathed. There are some temperaments and constitutions to which alcohol in any form is little less than poison, and Burns, with his sensitive, high-strung, excitable nature, seems to have been a subject ill-fitted to withstand its potency. His early biographer, Robert Heron,¹ a talented but somewhat harum-scarum man of letters, who knew Burns, and

¹Robert Heron (born 1764, died 1807), a native of Kirkcudbrightshire, studied for the Church, but devoted himself to literature, latterly in London, and was a voluminous writer. His short life of Burns came out in 1797, and contained some excellent criticism. Heron was improvident, and was at one time in jail for debt, but was a man of real ability.

whose statements Lockhart adopts, speaking of this period, assures us that "The *Bucks* of Edinburgh accomplished, in regard to Burns, that in which the *boors* of Ayrshire had failed . . . too many of his hours were now spent at the tables of persons who delighted to urge conviviality to drunkenness in the tavern. . . . He *suffered* himself to be surrounded by a race of miserable beings, who were proud to tell that they had been in company with BURNS, and had seen Burns as loose and as foolish as themselves. He was not yet irrecoverably lost to temperance and moderation, but he was already almost too much captivated with these wanton revels. . . . He now also began to contract something of new arrogance in conversation," &c. "Of these failings," says Lockhart, in his usual kindly spirit, "and indeed of all Burns's failings, it may be safely asserted, that there was more in his history to account and apologize for them, than can be alleged in regard to almost any other great man's imperfections." Heron's criticism was mayhap too harsh, but it was probably high time for Burns to turn his back upon Edinburgh, though he may not as yet have realized, as he afterwards did, that "occasional hard drinking" was "the devil" to him, or that he parted with "a slice of his constitution" on every such occasion.

The new edition of the Poems came out on April 21, 1787. It was an octavo volume, published at five shillings to subscribers, six shillings to the general public, with a prose dedication by the poet, "To the Noblemen and Gentlemen of the Caledonian Hunt", and a long list of names of subscribers. There were altogether over fifteen hundred subscribers, and their names were given in for a total of three thousand copies. Many of the nobility and gentry, and of the most distinguished members of Scottish society in general, came forward in this way to patronize the national poet. The Caledonian Hunt, in its corporate capacity, subscribed for a hundred copies (apart from subscriptions of individual members on their own account); Creech the publisher took five hundred to re-sell; and many of the subscribers took, or at least subscribed and paid for, more than one copy. The Earl of Eglinton, for instance, gave in his name for forty-two, the Duchess of Gordon for twenty-one, the Earl of Glencairn for eight, the Countess for sixteen, and so on. The printing

of a second impression (or rather edition), differing in some respects from the first, seems to have been begun before the first was fully printed off.¹

The volume was enriched by a portrait of the author, engraved on copper by an able Edinburgh engraver named Beugo, his original being a portrait painted by the well-known artist Alexander Nasmyth. Beugo's engraving is generally understood to give the best likeness of Burns in existence, the engraver having had the poet to sit to him several times while finishing the work. Both painter and engraver had become personal friends of the poet and gave their services free. The poet's features are perhaps most familiar to the general public through reproductions, by engraving or otherwise, of the Nasmyth portrait, now in the Scottish National Portrait Gallery. Another excellent likeness of Burns is a drawing in red chalk on tinted paper by a notable, but comparatively little known painter, Archibald Skirving. A reproduction of this portrait—which is said to have been based partly on Nasmyth's, partly on recollection—adorns the present work.

How much money Burns got from his second edition is a matter of doubt. Writing to Dr. John Moore in January, 1789, he speaks of expecting to "clear about £400 some little odds", including £100 for the copyright. Creech is reported to have said that Burns received nearly £1100, but from this the printing and other expenses would fall to be deducted. Burns's friend, William Nicol, of the Edinburgh High School, declared as if from certain knowledge that the poet received £600 for his second edition, besides £100 for the copyright. Whatever the actual amount, Burns, as an author then all but unknown, was distinctly successful with his Edinburgh venture. Few poets have had such an early success. Perhaps it would have been better for him if he had henceforth made poetry the business of his life. Months before the book appeared Burns had been getting in subscription money. In a letter to Dr. MacKenzie, for instance, dated 11th January, 1787, he mentions receiving ten guineas from the Earl of Eglinton for "a brace of copies" of the forthcoming book. A month before this he had got ten as a gift from Mr. Patrick Miller, his future landlord. Doubtless other subscribers

¹The earlier of the two is known as "the *stinking* edition", from the misprint of the word *skinking* in the *Address to a Haggis*.

were equally generous, but probably Burns kept no very accurate account of such sums. Some time after publication Creech agreed to pay him £100 for the copyright, but it was a very long time before accounts were finally settled between him and the poet. Having parted with the copyright, Burns of course had no pecuniary interest in future editions of the poems. The Edinburgh volume contained several new or somewhat recently composed poems, such as the *Address to Edinburgh*, the *Brigs of Ayr*, *Address to a Haggis*, *A Winter's Night*, and *Tam Samson's Elegy*, with others already mentioned—*Death and Dr. Hornbook*, *The Ordination*, and the *Address to the Unco Guid*, besides some songs and less important pieces. The printer of the volume was William Smellie, a notability in his day and one of the worthies of Edinburgh, a man of extensive knowledge, a voluminous writer, especially on natural history, and the translator of Buffon's great work.

A third édition of the poems was printed in London in 1787; another edition is said to have been issued at Edinburgh in 1790. A new Edinburgh edition in two volumes, called "Second Edition Considerably Enlarged" (by the insertion of certain new pieces), came out in 1793, and a somewhat improved reprint of this in 1794. Creech got Burns's assistance on the 1793 edition on exceedingly easy terms—namely, as many copies as the poet might require for presentation to friends, along with certain books that he specially wanted for himself.

Smellie became very friendly with the poet and introduced him to a convivial club, known by the fancy name of "The Crochallan Fencibles", comprising men of ability, learning, and good standing, who believed in the maxim *desipere in loco*, and for whose perusal Burns provided effusions that were not intended to be placed before the general public. Both Smellie and the publisher Creech figure in Burns's verses and in his correspondence. But more intimate with him than either or than most of his Edinburgh associates was William Nicol, a teacher of the High School, more particularly mentioned below. On a similar footing of intimacy was Alexander Cunningham, a lawyer, to whom there is a series of letters in Burns's correspondence, and whose love affairs also inspired verses by the poet. Cunningham was a man of some taste and refinement, and with him

Burns could discuss the serious things of life in a way in which probably he never did with Nicol. Towards Cunningham he was drawn by sympathy and community of feeling, while the pedagogue seems rather to have hooked himself on to the poet, whom he intensely admired.

Among others with whom Burns became acquainted in Edinburgh was James Johnson, an engraver and music-seller, who had by this time begun the preparation of the *Scots Musical Museum*, a work ultimately extending to six volumes and containing six hundred songs with their airs harmonized for the harpsichord or piano. The poet became a warm friend of Johnson and joined with enthusiasm in his enterprise, which had a decided effect in directing his efforts towards song-writing. As David Laing says, except in regard to the first volume issued in 1787, "he ought to be considered not merely as a contributor but as the proper and efficient editor of the work. He not only contributed a large number of original songs, expressly written for it, but he applied to every person likely to render assistance, and whilst visiting different parts of the country diligently gleaned fragments of old songs hitherto unpublished, which he completed with additional lines or stanzas as might be required." He also wrote prefaces to several of the volumes, that for volume second being dated March 1, 1788. Among Burns's contributions to the *Museum* it is often very difficult to decide what should really be considered products of his own muse. He was quite well aware that many of the things he sent Johnson had but little value, were indeed "silly compositions", as he calls them; but he explains that "many beautiful airs wanted words, and in the hurry of other avocations, if I could string a parcel of rhymes together anything near tolerable, I was fain to let them pass".

An interesting incident of his Edinburgh visit may here be mentioned—his ordering a tombstone and providing an inscription for the grave of Robert Fergusson, in Canongate Churchyard. A letter of the poet regarding this monument tells us (in 1792) that the architect "was two years in erecting it after I had commissioned him for it, and, I have been two years in paying him after he sent me his account; so he and I are quits". Burns and Fergusson, it may be added, were both fre-

quenters of the Edinburgh theatre, and while Burns wrote a prologue for Mr. Woods¹, a popular actor of the time, to be recited on his benefit night, Fergusson was an intimate friend of the same gentleman, known in his day as "the Scottish Roscius", and in his poetic *Last Will* left him his copy of Shakspeare's works.

On the 5th of May, 1787, after a six months' residence in the city, Burns left Edinburgh in company with a young friend named Robert Ainslie, for some time very intimate with the poet, and the recipient of many letters from him. Ainslie was then a law apprentice, and doing something in the way of sowing wild oats; he was afterwards a highly respected member of the Edinburgh body of lawyers known as Writers to the Signet, among whom he was admitted in 1789, and was also the author of edifying books. Mr. Ainslie belonged to Berwickshire, and Burns had the intention not only of visiting his friend's people there, but also of making a tour in the Border country, so closely associated with song and ballad of former days. His tour, which lasted till the beginning of June, took him to Duns, Coldstream, Kelso, Jedburgh, Melrose, Selkirk, Dunbar, and other places in Scotland, to which may be added Berwick; while in England it included Alnwick, Warkworth, Morpeth, Newcastle, Longtown, and Carlisle. He was hospitably entertained at the mansions of various country gentlemen and others, and left a brief diary of his travels and adventures, containing remarks on persons and places. Some of his criticisms on members of the fair sex (his remarks, of course, were not intended for publication) are anything but complimentary, are indeed surprisingly severe, though he also admits having nearly lost his heart on one or two occasions. The tour appears to have been productive or suggestive of only one piece of verse—the rhyming Epistle to his publisher, Creech: "Auld chuckie Reekie's sair distrest".

¹ It was in this prologue that, according to Prof. Nichol, who long held the Chair of English Literature in Glasgow University, Burns, "perpetrated his worst criticism—'Here Douglas forms wild Shakespeare into plan'". This, of course, refers to John Home's Tragedy *Douglas*, which created so much stir in its day, and had young Norval as its hero. "Wild" as an epithet for Shakespeare was borrowed by Burns from the poet Thomson. The same critic notes the following from the *Poetical Address to Mr. William Tytler* as Burns's worst lines:—

"Tho' something like moisture conglobes in my eye,
Let no one misdeem me disloyal".

"Conglobe" was not Burns's own coinage, but was a word used by Pope.

He reached the Mauchline district early in June, and doubtless he felt triumph as well as delight when he rejoined his family, his fame now established, his worldly prospects so different from what they were a few short months ago. How he would be received by his own relatives could, of course, never have given him any doubts; but it was different in the case of strangers, and his feelings are laid bare by himself. "I have never", he says, "thought mankind capable of anything very generous, but the stateliness of the patricians of Edinburgh, and the servility of my plebeian brethren (who, perhaps, formerly eyed me askance) since I returned home, have nearly put me out of conceit altogether with my species." "If anything", he further says, "had been wanting to disgust me completely at Armour's family, their mean servile compliance would have done it." Nevertheless, matters were made up; Jean fell under the same baleful fascination as before; Burns again took advantage of her weakness, though he was now, as he says, "an old hawk at the sport", his heart "no more glowed with feverish rapture", and he had "no paradisiacal evening interviews". About this time he made a short excursion in the West Highlands, visiting Inveraray, Arrochar, and Dumbarton, and getting a tumble with his old mare "Jenny Geddes" upon Loch Lomond side. A memento of his visit to Inveraray exists in a well-known epigram anything but complimentary to the place and people.

We soon find him trying to make a fresh start in life, farming or the excise being the occupations chiefly in his mind, though he had not altogether given up the idea of having to go to Jamaica. Mr. Miller of Dalswinton, who, as we have seen, had befriended him in Edinburgh, offered him one of the farms on his estate in Dumfriesshire, and accordingly Burns visited the locality and had good hopes of being able to select a holding that would be suitable, while he was also "quite charmed with Dumfries folks". In writing to his prospective landlord he says: "I want to be a farmer in a small farm, about a plough-gang, in a pleasant country, under the auspices of a good landlord. I have no foolish notion of being a tenant on easier terms than another. To find a farm where one can live at all is not easy—I only mean, living soberly, like an old-style farmer, and joining personal industry." For a time, however, he continued to be,

as he describes himself, "just as usual, a rhyming, mason-making, raking, aimless, idle fellow".

By the middle of August (1787) he was back in Edinburgh, and towards the end of the month set out on a tour in the Central Highlands and north-east of Scotland.¹ He had as travelling companion on this occasion William Nicol, already mentioned, one of the masters of the Edinburgh High School, with whom he had become very intimate. Nicol was a man of ability, but ill-tempered, narrow-minded, pedantic, and harsh or even brutal with his pupils. He was a great admirer of Burns, and proud to associate with him in the way of conviviality and otherwise, though apparently he had little genuine wit or humour in his own composition. He was the "Willie" of Burns's grand drinking song, "O Willie brew'd a peck o' maut", and for this, if for nothing else, he deserves to be held in remembrance—though he also gave Burns good advice on occasion. Lockhart (whose father-in-law, Sir Walter Scott, was a pupil in Nicol's time) considered him "a most dangerous associate" for the poet, since "with a warm heart, the man united a fierce irascible temper, a scorn of many of the decencies of life, a noisy contempt of religion, at least of the religious institutions of his country, and a violent propensity for the bottle".

Hiring a chaise, and starting on 25th August, the travellers went by way of Linlithgow, Falkirk, Larbert, and the field of Bannockburn, to Stirling, the poet's patriotic feelings being naturally all aflame at the scene of the great victory, afterwards to be celebrated in "Scots wha hae". At Stirling, with the diamond that he commonly carried, he scratched a disloyal epigram on a window-pane—"Here Stuarts once in glory reign'd",—a pleasantry that brought him no small annoyance, and that he himself acknowledged to have been an imprudence. From Stirling, Burns

¹ From Robert Chambers we get the following information. "During this very month, while preparing for a tour amongst the nobles of the land, he was assailed with a repetition of the legal proceedings which had sent him into hiding a twelvemonth before, though regarding a different person—a fact substantiated beyond doubt by a document dated the 15th of August, liberating him from the restraints of a writ of *in meditatione fugæ*. This document he had himself preserved, and probably carried about with him. . . . Most characteristically, it contains, scribbled with pencil in his own hand, a couple of verses of an old indecorously comical song". We know nothing more of this person. Possibly she may have been the "Highland wench in the Cowgate" that Burns afterwards declared to his friend, George Thomson, bore him "three bastards at a birth".

paid a visit to relatives of his Ayrshire friend, Gavin Hamilton, at Harvieston, near Dollar, and for the first time saw the fine scenery of the River Devon in the neighbourhood. He next went by way of Crieff, Taymouth, Aberfeldy, Dunkeld, &c., to Blair Athole. Taymouth gave origin to the poetic fragment "Admiring Nature in her wildest grace"; while Aberfeldy, or rather the adjacent falls of Moness, produced the fine song—*The Birks of Aberfeldy*. The poet was entertained in the most friendly manner at Blair Castle, the seat of the Duke of Athole. Here he met, among others, Mr. Graham of Fintry,¹ who henceforth was one of his best friends and patrons. After leaving Blair he went to see the beautiful Falls of Bruar, which drew from him the piece entitled *The Humble Petition of Bruar Water to the Noble Duke of Athole*, intended partly as a poetical acknowledgment of the kindness he had met with at the hands of the ducal family. He then crossed the wild tract of country between Blair and Inverness, now traversed by the Highland Railway, and after visiting Fort George, Inverness, the picturesque Falls of Foyers, Culloden Moor, Forres, Elgin, and other more or less interesting places, arrived at Gordon Castle in the valley of the Spey, several miles above its mouth (7th September). Here he was delighted with the way in which the Duke and Duchess of Gordon received him, but had to hurry away owing to the offended dignity of his fellow traveller, who had been meantime left at a neighbouring inn, and in high wrath and indignation had already ordered the horses to be put to. The Falls of Foyers Burns celebrated by a poem written on the spot—"Among the heathy hills and ragged woods"; the hospitality he had received at Gordon Castle was acknowledged by the stanzas beginning "Streams that glide in orient plains". Pursuing his way by the coast towns, Cullen, Banff, Peterhead, and Aberdeen², he reached Stonehaven, in the district to which his

¹ Mr. Robert Graham of Fintry, an estate near Dundee, was a gentleman of position and influence, a member of the Board of Excise. In January, 1788, the poet sought his assistance in order to gain admission to the excise, prefacing his letter with the words: "When I had the honour of being introduced to you at Athole House, I did not think so soon of asking a favour of you".

² At Aberdeen he met Bishop Skinner, son of the better known Rev. John Skinner (1721-1807), author of two famous Scottish songs—*Tullochgorum* and *The Ewie wi' the Crooked Horn*—the former called by Burns, in writing to him, "the best Scotch song ever Scotland saw". The poet was disappointed to learn that at Peterhead he had been within two or three miles of Mr.

paternal kin belonged. Here he met by appointment his cousin James Burness, writer, Montrose, and was by him introduced to other relatives. He also took Montrose, Arbroath, Dundee, and Perth on his way southwards, and reached Edinburgh on the 16th September.

In the October following he revisited Harvieston, the residence of his friend Gavin Hamilton's stepmother, a mansion at the foot of the Ochils, a short distance to the west of Dollar. Mrs. Hamilton here kept house for her brother-in-law, Mr. John Tait (grandfather of the late Archbishop Tait), whose deceased wife was her sister; and the family included Charlotte Hamilton, Gavin's half-sister, then on the verge of womanhood, and frequently also Margaret Chalmers, niece to Mrs. Hamilton, a young lady whom Burns had met in Edinburgh at the house of Dr. Blacklock. Burns became exceedingly friendly with Miss Hamilton and Miss Chalmers, and the latter received from him a number of letters which are among the most interesting that he wrote. "Indeed," says Lockhart, "with the exception of his letters to Mrs. Dunlop, there is perhaps no part of his correspondence which may be quoted so uniformly to his honour." It has been stated on good authority—though the statement seems improbable—that the poet made a formal offer of marriage to Miss "Peggy" Chalmers, but that the offer was declined on the plea of her pre-engagement to Mr. Louis Hay, a gentleman connected with an Edinburgh bank (Forbes & Co.), whom she soon after married. Her charms are celebrated in at least two of Burns's lyrics, "My Peggy's face, my Peggy's form", and "Where braving angry winter's storms". Charlotte Hamilton is referred to in the song, "How pleasant the banks of the clear winding Devon".

On this excursion the poet had as travelling companion a Dr. Adair who through Burns made the acquaintance of his future wife, Charlotte Hamilton. From Edinburgh they went by Linlithgow and Carron to Stirling. The poet was forcibly struck with the famous Carron ironworks; the place and its

Skinner's dwelling, at a place called Longside, where Mr. Skinner ministered to an Episcopal congregation for sixty-five years. The general parson sent him a poetical epistle, which the poet suitably acknowledged, but in plain prose. Mr. Skinner was a scholar and divine, a fluent writer of Latin verse, as well as a vernacular poet. One achievement of his was to turn the old Scottish poem *Chris's Kirk on the Green* into Latin elegiacs.

denizens, as Dr. Adair tells, recalling to him the lurid workshop of the Cyclops. At Stirling the poet took advantage of the occasion to destroy his offensive epigram by smashing the pane of glass on which it was written. "During a residence of about ten days", says Dr. Adair, "we made excursions to visit various parts of the surrounding scenery, inferior to none in Scotland in beauty, sublimity, and romantic interest; particularly Castle Campbell, the ancient seat of the family of Argyle, the famous cataract of the Devon, called the Caldron Linn; and the Rumbling Bridge, a single broad arch, thrown by the Devil, if tradition is to be believed, across the river, at about the height of a hundred feet above its bed. I am surprised that none of these scenes should have called forth an exertion of Burns's muse. But I doubt if he had much taste for the picturesque. I well remember that the ladies at Harvieston, who accompanied us on this jaunt, expressed their disappointment at his not expressing in more glowing and fervid language his impressions of the Caldron Linn scene, certainly highly sublime and somewhat horrible." Dr. Adair's conclusion regarding Burns's lack of a taste for the picturesque is hardly warranted; we know, on the contrary, that—to quote the words of Dugald Stewart already quoted—"he was passionately fond of the beauties of nature"; and that the scenery about Blair Athole inspired him with feelings described as "intense";¹ but it was hardly reasonable to expect from him a poem on every romantic scene; and Lockhart suggests that perhaps "he did not choose to be ecstatic for the benefit of a company of young ladies". It has, however, been remarked by several critics that he seems to have had little admiration for, or interest in, mountain scenery. But this was common with writers of his century, whose favourite epithet for mountains was "horrid", and who, as a rule, feared rather than admired them.

Two other rather interesting visits were made by Burns on this same occasion—one to Ochtertyre, or Auchtertyre, a small estate on the River Teith, a few miles from Stirling, the other to a better known Ochtertyre near Crieff. The former was the charming retreat of Mr. John Ramsay, an old Scottish scholar and antiquary, an amiable but somewhat eccentric man, whose conversation, we are told, "must have delighted any man of

¹ See note to the poem *The Humble Petition of Bruar Water*.

letters", and certainly delighted Burns, the delight being alike on both sides. "I have been in the company of many men of genius, some of them poets," wrote Mr. Ramsay, who at a later period visited the poet then farming in Dumfriesshire, "but I never witnessed such flashes of intellectual brightness as from him, the impulse of the moment, sparks of celestial fire. I never was more delighted, therefore, than with his company two days *tête-à-tête*." These two days were apparently spent on the poet's return journey from the other Ochtertyre, though he had called on Mr. Ramsay on his way thither also.¹

Ramsay's description of Burns's conversation agrees with all we read regarding it, yet it seems a little singular that so very few or notable samples of it have come down to us. Ramsay, indeed, does give us one which must have struck him as worth remembering. "When I asked him", he says, "whether the Edinburgh *literati* had mended his poems by their criticisms—'Sir,' said he, 'those gentlemen remind me of some spinsters in my country, who spin their thread so fine, that it is neither fit for weft nor woof'."² It is perhaps our loss that Burns had no one to act as his Boswell; yet, as Lockhart and others tell us, many of his most humorous or witty sallies would hardly bear repetition in print. And humour was surely more his forte than wit proper, as his printed epigrams sufficiently attest.

The Ochtertyre near Crieff was the residence of Sir William Murray, whose descendants have continued to reside there, and whom Burns had met at the Duke of Athole's. Here he spent some days with great satisfaction to himself—"neither oppressed by ceremony nor mortified by neglect", to quote his own words. Robert Chambers suggests that he may have wished to cultivate Sir William's acquaintance with the view of getting his influence to help him forward in life. A visit to Loch Turret or Turit, a lakelet among the wild hills behind Ochtertyre, inspired

¹The MSS. left by Mr. Ramsay (who was born in 1736 and died in 1814) furnished materials for an interesting and valuable work in two stout volumes, published in 1888 (Blackwood & Sons) under the editorship of Mr. Alexander Allardyce, and entitled *Scotland and Scotsmen in the Eighteenth Century*. In it there is only a slight and casual mention of Burns, whose greatness as a poet Mr. Ramsay does not seem to have realized. Sir Walter Scott's inimitable portrait of Monkbarns in *The Antiquary* was partly based on Mr. Ramsay.

²This anecdote has been handed down apparently without being subjected to criticism, but surely what Burns said, or meant to have said, was "that it was neither fit for *weap* nor woof"—*woof* and *weft* meaning one and the same thing.

his poem *On Scaring some Water-fowl on Loch Turit*, "the production of a solitary forenoon's walk", as the poet tells us. The song "Blythe, blythe, and merry was she" was also produced at Ochertyre, the subject being Miss Euphemia Murray, a cousin of Sir William.

Burns and Dr. Adair returned to Edinburgh by way of Kinross and Queensferry (20th October, 1787), and for several months the poet lived with his friend Mr. William Cruikshank, a teacher in the High School, the house being in an open, airy situation in the New Town, then a "new town" indeed. His host had a young daughter whose performances on the harpsichord gave the poet much pleasure, and the girl and her instrument also helped him in adapting the words of his songs to their respective airs. At this time he was working busily for the *Scots Musical Museum*, already referred to. Jenny Cruikshank was honoured by being made the subject of two songs: "A rosebud by my early walk", contributed to the *Museum*, and "Beauteous rosebud young and gay".

When Burns returned to Edinburgh he was in hopes that he would soon get a business settlement with Creech, and would then be able to decide on his future course of life—take a farm or apply for admission into the excise. His stay in the capital, however, lasted longer than he anticipated. In November he writes as being "engrossed in dissipation and business", and he was soon to be engrossed in a somewhat famous correspondence, known as the "Clarinda Correspondence", from the pen-name assumed by the lady with whom it was carried on. She belonged to Glasgow, her maiden name was Agnes Craig, by marriage she was Mrs. M'Lehose. She was three months younger than the poet, and had been married at the age of seventeen to a Glasgow lawyer, to whom she bore several children. But the union had not proved happy, and the husband—a man of rather loose morals—was now living on an estate of his in the West Indies, while his wife was living as a grass widow in Edinburgh, in rather narrow circumstances. Dr. Robert Chambers, who knew her at a later period, describes her as follows: "Of a somewhat voluptuous style of beauty, of lively and easy manners, of a poetical fabric of mind, with some wit, and not too high a degree of refinement and

delicacy, she was exactly the kind of woman to fascinate Burns. She might indeed be described as the town-bred or lady analogue of the country maidens who had exercised the greatest power over him in his earlier days." She could turn out "a copy of verses", not without merit, and was the inspirer—or at least the recipient—of some of Burns's finest songs. Two songs by her, trimmed a little by Burns, were inserted in the *Musical Museum*.

The twain first met at tea in a friend's house early in December (1787), the lady having long been eager to make the bard's acquaintance. Letters and verses immediately began to pass between them, but no further meeting could take place for some six weeks, Burns being confined to the house by an accident to his knee. Meantime she had become *Clarinda* and he *Sylvander*, Burns declaring, "I like the idea of Arcadian names in a commerce of this kind". The letters take up in turn such themes as poetry, morality, religion, friendship, "sensitivity", love—love and religion being chiefly discussed, and sometimes coming into conjunction with a rather disagreeable effect. For Burns soon becomes the fully declared lover, with all the lover's raptures. Clarinda is his "dear angel", whom he loves "to madness" and will love for ever; and naturally, when he was able to be afoot again, the love-making was not carried on by letter alone. "What luxury of bliss I was enjoying this time yesternight! My ever-dearest Clarinda, you have stolen away my soul; but you have refined, you have exalted it; you have given it a stronger sense of virtue, and a stronger relish for piety." "I have just been before the throne of my God, Clarinda; according to my association of ideas, my sentiments of love and friendship, I next devote myself to you. Yesternight I was happy—'happiness that the world cannot give'—I kindle at the recollection; but it is a flame where 'Innocence looks smiling on', and Honour stands by, a sacred guard." It seems reasonable to believe that their rapturous love-making did not—to use Clarinda's words—"lead beyond the limits of virtue"; but it gave the lady cause for a good deal of heart-searching, as is clear from several of her letters. In one she says: "Is it not too near an infringement of the sacred obligations of marriage to bestow one's heart, wishes, and

thoughts upon another? Something in my soul whispers that it approaches criminality." Burns, of course, had no hesitation in assuring her that she was not under the least shadow of an obligation to bestow her love on Mr. M'Lehose; but her intimacy with the poet caused gossip, and probably calumny, and cost her the loss of one or more friends. The meetings between the lovers were for a time interrupted by a visit of Sylvander to Ayrshire and Dumfriesshire, but the letters were continued till his return to Edinburgh and after. The last to be signed "Sylvander" was written on 21st March, 1788, and was as rapturous as ever. The poet was now looking forward to his speedy departure to enter on a farm in Dumfriesshire, but was to keep up a correspondence by letter, and was to love Clarinda "to death, through death, and for ever".

In regard to his return to farming, Burns certainly did not act rashly. He weighed the matter well, took counsel with friends, visited Dumfriesshire in company with an old experienced farmer of his own neighbourhood to inspect the farms on his future landlord's estate, hesitated long between farming and a post in the excise, and at last determined upon both—the latter as a stand-by in case the former should fail him. The West Indies even were not yet out of his thoughts; for, writing to Clarinda from Mossgiel (Feb. 23, 1788), he says: "I set off to-morrow for Dumfriesshire. 'Tis merely out of compliment to Mr. Miller; for I know the Indies must be my lot." However, on March 14th, he writes to Miss Chalmers (after returning to Edinburgh): "Yesternight, I completed a bargain with Mr. Miller of Dalswinton¹ for the farm of Ellisland, on the banks of the Nith between five and six miles above Dumfries. I begin at Whit-Sunday to build a house, drive lime, &c.; and Heaven be my help! for it will take a strong effort to bring my mind into the routine of business." Of his doubts in respect to his aptitude for business he speaks in a similar strain to more than one correspondent about this time. To Richard Brown, for instance, he says: "I have got so vicious a bent to idleness, and have ever

¹Mr. Patrick Miller, a native of Glasgow (1731-1815), had been a merchant and banker in Edinburgh, and purchased the estate of Dalswinton in 1785. His name is widely known in the history of steam navigation, he having made (about this very time) among the earliest, and by no means least successful, experiments with vessels propelled by steam paddles.

been so little a man of business, that it will take no ordinary effort to bring my mind properly into the routine"; so also writing to an Edinburgh friend, Mr. Wm. Dunbar, Writer to the Signet: "My late scenes of idleness and dissipation have enervated my mind to an alarming degree". Before finally leaving Edinburgh he was formally accepted as an officer of the excise and got his commission as such, and he received the necessary instructions soon after in Ayrshire. Some time before the matter was settled he had to wait, as he tells Clarinda, "on a great person", and the interview was decidedly galling. "I have been questioned like a child", he says, "about my matters, and blamed and schooled for my Inscription on Stirling window. Come, Clarinda! 'Come curse me Jacob; come, defy me Israel'." His friend Mr. Graham of Fintry no doubt lent his influence towards getting Burns this position; who "the great man" referred to was we do not know.

Burns finally left Edinburgh towards the end of March (1788), and up till about the middle of June, when he went to farm in Dumfriesshire, was at Mauchline (or Mossgiel). In his new position one can easily understand that he had need of a wife to attend to his domestic affairs; but did not his entanglement with Clarinda stand in the way? How was this to be got over, even although marriage with her was for the present impossible? The amorous pair, it seems, had an understanding that they were to wait until fate should prove kinder to them, and till Mr. M'Lehose should conveniently depart this life and leave his wife free to marry Burns. This understanding did not long fetter Burns, whose saying about "the best laid schemes o' mice an' men" may perhaps be worth recalling here.

Nothing has been said of Jean Armour meanwhile, but when he was at Mossgiel in February Burns visited her, and, the glamour of Clarinda being still on him, he wrote to the latter as follows: "Now for a little news that will please you: I this morning as I came home called for a certain woman.—I am disgusted with her—I cannot endure her! I, while my heart smote me for the profanity, tried to compare her with my Clarinda; 'twas setting the expiring glimmer of a farthing taper beside the cloudless glory of the meridian sun. I have done with her and she with me." The "certain woman" was Jean Armour, who at

this time was expecting to bring into the world within a week or two the fruits of her renewed intimacy with Burns, and who some eight or ten weeks later became the poet's wife, and inspired him to write "Of a' the airts the wind can blaw". To his friend Robert Ainslie he writes of this visit to Jean in a seemingly careless, jocular vein. "Jean I found banished, like a martyr—forlorn, destitute, and friendless: all for the good old cause: I have reconciled her to her fate: I have reconciled her to her mother: I have taken her a room. . . . But—as I always am on every occasion—I have been prudent and cautious to an astounding degree; I swore her privately and solemnly, never to attempt any claim on me as a husband, even though anybody should persuade her she had such a claim, which she had not, neither during my life nor after my death." Jean apparently had at that time little chance indeed of being made Mrs. Burns; yet within a few short weeks, some time in April, the poet gave her in a private manner what (in a letter to his friend James Smith) he calls "a matrimonial title to my corpus", and he soon speaks of her to his friends as Mrs. Burns. Before this time, namely in March, she had given birth to twin daughters, who died in a few days. As he tells a correspondent, she had had four children to him in seventeen months. The only one that grew up was Robert, who was at this time with the Mossgiel family. Burns himself seemed to think it necessary to give to his friends reasons or explanations for marrying Jean, and in several of his letters are passages similar to the following: "On my return to Ayrshire, I found a much-loved female's positive happiness or absolute misery among my hands, and I could not trifle with such a sacred deposit". His friend and patroness Mrs. Dunlop seems to have heard of the marriage indirectly some time after it took place. It was formally confirmed on August 5, 1788, when Burns and his wife appeared before the Kirk-session; and the record bears that "they both acknowledged their irregular marriage and their sorrow for that irregularity", and the Session rebuked them accordingly. On such occasions a fine could be claimed from delinquents for the benefit of the poor; and the sum being referred to the poet's own generosity, "Mr. Burns", we are told, "gave a guinea-note for behoof of the poor".

Most people will probably think that Burns acted rightly in

marrying Jean Armour, yet naturally enough the marriage caused a breach between him and Mrs. M'Lehose, and the "Clarinda Correspondence" was abruptly broken off, never to be resumed on quite the old footing, though a few letters did pass between the pair during the next half-dozen years. From a letter of Burns's, dated March 9, 1789, in answer to one from the lady, it appears she had applied to him the epithet "villain" and had accused him of "perfidious treachery". Burns defended himself on the plea of "omnipotent necessity", declared that he had not felt bound by the smallest moral tie to Mrs. Burns, though ready to admit "high imprudence and egregious folly". In February, 1790, he sent Clarinda the famous Highland Mary song—"Thou ling'ring star",—and in August of next year the songs: "Sensibility, how charming", and "Now Nature hangs her mantle green". Two or three months later she wrote him a distinctly cold admonitory letter, to draw his attention to a humble Edinburgh girl who had had a child to him, and was now in want and dying. The poet's reply was that he would almost immediately be in town, and would see what could be done for the girl's relief. He spent over a week in Edinburgh, was allowed by Clarinda to call on her, and a tender parting interview took place on the 6th December (1791), Clarinda having then agreed to join her husband in the West Indies. Burns resumed the correspondence with eagerness. Before the end of the year "the first of women, my ever-beloved, my ever-sacred Clarinda", is the recipient of the famous—and justly famous—"Ae fond kiss and then we sever", and "Ance mair I hail thee, thou gloomy December"; together with "Behold the hour the boat arrive! My Dearest Nancy, O farewell". Oddly enough the last is little better than an extract from a long poem that appeared in 1774 in the old *Edinburgh Magazine and Review*, adapted to meet new circumstances, "Nancy" being now on the point of leaving Scotland, doubtful if she might ever return. Before setting sail she wrote Burns an affectionate letter dated January 25, 1792—the anniversary of his birth—"as the last advice of her who could have lived and died for you". It urges upon him, above all, the importance of religion and holiness, cautions him against scoffing at sacred things, and is an interesting and even an affecting document. She soon returned, disappointed, from the West

Indies, having found, it is said, her unworthy husband with a family of young half-breeds about him. The next letter to her that we possess, written in March, 1793, is a rhapsodical effusion telling of "agony", "frenzy", "ruined peace", "frantic disappointed passion", "a broken heart"! Extravagant as it is, the author evidently set some store by it (we know that he rather prided himself on being an adept at a *billet doux*), since he copied it into what is known as the "Glenriddell Collection" of his manuscript letters. At the end Burns himself appends the surprising comment: "I need scarcely remark that the foregoing was the fustian rant of enthusiastic youth". "Fustian rant" may describe the letter well enough, but when Burns wrote it he was thirty-four years old and complaining to some friends of already feeling symptoms of approaching old age. The final letter of the series (25th June, 1794) is more rational, but is in its own way singular enough, since the poet enclosed in it—for the perusal of her who was still "my ever dearest Clarinda!"—a piece that he lived to regret the writing of, namely the unmanly *Monody on a Lady famed for her Caprice*.

The Clarinda episode thus shows Burns in several peculiar lights. Notwithstanding all his vows and protestations it is not possible to believe that he was ever deeply and seriously in love with Mrs. M'Lehose, though evidently she was serious enough, and did not come out of the business heart-whole. The world-renowned "Ae fond kiss and then we sever", "Had we never lov'd sae kindly", &c.—written when the poet had been a married man for several years—owed the fervour and epigrammatic point they possess more to Burns the literary artist than to Burns the lover. Indeed, as before suggested, it is extremely doubtful if Burns's heart was ever entirely given to any woman, though he must always have one (or more) in his eye as the object of poetic raptures, and never had any difficulty "in battering himself into a passion"—to quote his own phrase. On the whole, Clarinda has more of our sympathy in this affair than Sylvander, whose letters indeed seem sometimes to show but scant respect for her intelligence. Robert Chambers suggested, with some probability, that "there was a *kind* of earnestness in Sylvander's flame for Clarinda—a kind involving a good deal of self-delusion mingled with some reality—a genuine partiality augmented to affected

raptures by a good-natured desire to meet the wishes of one who evidently desired to be strongly loved because she herself was much in love". Mrs. M'Lehose long outlived the poet, dying in 1841, and to the last retaining fond remembrances of Burns. One cannot but regret that, during his enforced leisure in Edinburgh, instead of philandering with Clarinda, he did not employ his genius in adding to the poetic treasures contained in his first two editions.

Burns entered on the farm of Ellisland—a farm of 170 acres—on the 13th June, 1788. The lease was to run for four terms of nineteen years each, the rent for the first three years being £50 annually, afterwards £70; and the landlord was to give his tenant £300 to build a new dwelling-house and offices. The place was more picturesque than productive; it was in very poor order, and would have required much hard work to bring it into proper condition. How much money of his own the poet possessed at the start we do not know. He had had a partial settlement with his publisher Creech, and had recently received from him the hundred guineas for the copyright of his poems; but he had advanced or lent his brother Gilbert £180 to help him with Mossgiel. Burns himself disclaimed any generosity in regard to this transaction, and of course he was equally bound with his brother to support and keep together the family at Mossgiel—including old Mrs. Burns and her younger children, with the poet's own illegitimate daughter, "sonsy, smirking, dear-bought Bess". The Burns brothers and sisters, we may here remark, were loyal and affectionate towards each other, and the poet's letters to his young brother William, whom he also assisted with money (and who died in early manhood), show him in a pleasant light.

The chief drawback to Ellisland at first was the want of a proper abode, and for some time the poet lived as a bachelor in a hovel, while the new dwelling-house was being built. Jean did not come to Ellisland till near the end of the year, and before this her husband had to do a good deal of riding to and fro between Dumfriesshire and Ayrshire. Meanwhile, in order to fit her the better for a farmer's wife, she was "regularly and constantly apprentice to my mother and sisters in their dairy and other rural business". Even when Mrs. Burns did join her husband, early in December, the new house was not ready, and

the pair began housekeeping at a place called The Isle, only occupying their own proper house some time in the summer of 1789. In view of his settling down as a married man, Burns had bought a large family Bible, and by way of bringing good luck to the household, the servant girl led the way into the new home carrying this volume and a bowl of salt, while the poet followed with his wife on his arm, according to good and established custom. Soon after Mrs. Burns became the mother of a son (Francis Wallace), the first of Burns's children born in wedlock.

In marrying Jean Armour and returning to farming, Burns— notwithstanding some misgivings in regard to the success of the latter venture—was well pleased with himself and his prospects. This is attested by several poems belonging to the earlier and happier period of his Ellisland life, more especially, “Of a' the airts the wind can blaw”, “O, were I on Parnassus' hill”, and “I hae a wife o' my ain”. But the discomforts of his stay in the hovel above referred to drew from him a piece in a somewhat different strain, the *Epistle to Hugh Parker*; and by September (1789) he was so doubtful of the success of his new farm that he wrote to Mr. Graham of Fintry enclosing a poetical epistle (to which several others were afterwards added), and asking his influence in order that he might be appointed officer of the excise division in which Ellisland was situated, or else at Dumfries, so that he might combine excise work with farming as soon as he pleased. This application, in due time, had a successful result. Two famous songs belong to the latter part of this year—*Auld Lang Syne* and *Go, Fetch to me a Pint o' Wine*. Others followed as Burns continued his contributions to the *Museum*.

At first he felt the want of society in Dumfriesshire, and described the people around him as finished specimens of hypocrisy and canting, with “as much an idea of a rhinoceros as of a poet”. But he soon felt at home, and to quote Lockhart, “his company was courted eagerly, not only by his brother farmers, but by the neighbouring gentry of all classes; and now, too, for the first time he began to be visited continually in his own house by curious travellers of all sorts, who did not consider, any more than the generous poet himself, that an extensive practice of hospitality must have cost more time than he ought to have had, and far more money than he ever had, at his disposal”. “On hospi-

table thoughts intent", we find him, after settling at Ellisland, providing himself with a cask of whisky, which was distilled by his old friend, John Tennant, and gave all satisfaction in regard to taste and strength. John Tennant was brother of another friend, James Tennant, who figures in the poet's works as the recipient of an excellent rhyming *Epistle*.

With his own landlord he did not become particularly intimate, but he was soon on the most friendly terms with his near neighbour, Robert Riddell, owner of the estate of Friars' Carse, a gentleman a year or two older than himself, who was a good deal of an antiquarian, something of a musician and composer, and interested in literature. To his friendship with Mr. Riddell we owe the *Verses written in Friars' Carse Hermitage*, the song, *The Day Returns, On Glenriddell's Fox breaking its Chain*, and, above all, *The Whistle*, this last celebrating a grand drinking match at Friars' Carse, in which Riddell was one of the competitors. Mr. Riddell composed tunes for *The Whistle*, for the song just mentioned, and for one or two others. Burns assisted him in starting and managing a local circulating library, and put himself to a good deal of trouble in the matter. An account of this library is given in a letter from the poet's own pen, sent by Mr. Riddell to Sir John Sinclair, and by him published in the famous *Statistical Account of Scotland*, in connection with the article on the parish of Dunscore. Burns has left on record that at the fireside of Mr. and Mrs. Riddell he "enjoyed more pleasant evenings than at all the houses of fashionable people in the country put together; and to their kindness and hospitality I am indebted for many of the happiest hours of my life".¹

It was at Friars' Carse that he met Captain Grose, to whose *Antiquities of Scotland, Tam o' Shanter* was contributed, being inserted in connection with an engraving of Alloway Kirk. This famous piece, which was based on a legend well known to Burns, was quaintly described by the Captain as a "pretty tale". It is a pity that Burns did not give us other "pretty tales" of a like stamp. This, perhaps, was too much to expect, and *Tam*

¹ The mansion house of Friars' Carse has seen great changes since the half-dozen years that it called Mr. Riddell its owner. Previous to 1909 it was for some time a branch of the Crichton Royal Institution, Dumfries, an establishment for insane patients. The property was sold by Mr. Riddell's trustees soon after his death.

o' Shanter was undoubtedly the culminating effort of his genius. It was also the last piece of any length that he wrote—nothing indeed to equal it and earlier pieces in importance from this time came from his pen, though, of course, he produced a number of excellent songs. The poet himself ranked it first of all his works, and his judgment has been supported by the general voice of criticism; but he was not always a sound critic of his own poems, sometimes what he took for gold had a considerable alloy of baser metal. There is, of course, no need to insist on the absolute superiority of any one piece—much allowance must be made for individual tastes. Many would probably place *Halloween* or *The Cotter's Saturday Night* before *Tam o' Shanter*, which Carlyle thought inferior to the *Jolly Beggars*, calling it, “not so much a true poem as a piece of sparkling rhetoric”. Some again may consider that the *Cotter* has features allying it rather too closely with what has latterly been designated as the “Kailyard School”.

The composition of *Tam o' Shanter*, which dates from the autumn of 1790, illustrates what Burns describes as a common practice with him: to strike off a poem at a heat, and then proceed to polish it—“easy composition and laborious correction”. The first draught or rough sketch of *Tam* is said to have been the work of a single autumn day, but it was not finished till near the end of the following January.

About the period of its composition he had, for some time, thoughts of doing something in the way of drama. What he had in his mind was a drama on a Scottish subject. Possibly the knowledge that Allan Ramsay had been so successful with his *Gentle Shepherd* may have suggested to him the writing of a drama, but nothing came of this project. In connection with it we find him instructing (in March, 1790) his friend, Mr. Hill, an Edinburgh bookseller, to pick up for him, as opportunity occurred, secondhand or cheap copies of the chief British dramatists, and expressing a wish, also, to have the works of Molière, Racine, Corneille, and Voltaire. We may here add that Burns—so far as his means permitted—spent a good deal on books, and acquired a fair-sized library of a very miscellaneous character.

Among the poems—apart from songs—belonging to the Ellisland period (which came to an end in 1791), in addition to *Tam o' Shanter*, *The Whistle*, and the epistle *To James Tennant*, already

referred to, we may mention, *On Seeing a Wounded Hare*, *The Kirk's Alarm*, *Capt. Grose's Peregrinations*, the election ballad of *The Five Carlins*, *Elegy on Matthew Henderson*, *Lament of Mary Queen of Scots*, and the poet's *Lament for Glencairn*—"not the fictitious creation of poetic fancy, but the breathings of real love from a bleeding heart". Among the more famous songs of the period are: *Willie brewed a peck o' Maut*, *John Anderson my Jo*, *Tam Glen*, *To Mary in Heaven*, *Yestreen I had a pint o' Wine*, *Bonny Doon*, *Ae Fond Kiss*, and *Afton Water*. Though one or two of the above pieces—so varied in style and subject—owed their inspiration to events of the past, most of them sprang from incidents and feelings very much of the present. The famous bacchanalian song was the outcome of a meeting at Moffat between Burns and his friends, William Nicol and Allan Masterton, both of the Edinburgh High School.

From the latter part of 1789 onwards Burns was in active employment as excise officer in his own district. His division comprised ten parishes, and his duties made it necessary for him to ride about two hundred miles every week. In performing these duties he is said to have been anything but harsh, and to have been especially lenient in the case of petty delinquents who were merely trying to eke out a scanty livelihood—perhaps one can hardly say to turn an honest penny—by evading or infringing the then rather oppressive excise regulations. Writing to his patron, Mr. Graham of Fintry (on 9th December of this year), he says he had found the excise business go much smoother than he had expected, owing to the kindness of his immediate superiors. "Nor do I find my hurried life", he adds, "greatly inimical to my correspondence with the Muses." He enclosed several of his recent pieces, including *To Mary in Heaven*, and the humorous stanzas on Captain Grose, and wrote in excellent spirits. A few days later, however, he writes to Mrs. Dunlop in a very different strain, representing himself as "groaning under the miseries of a diseased nervous system", and as "a diseased wretch, who has impaired more than half of any faculties he possessed". To his brother Gilbert he writes on the 11th January following in an equally despondent tone, anathematizing his farm as a ruinous affair, of which he must get rid as soon as possible—but at the same time giving news of what was doing at the Dumfries theatre,

in which he always took a lively interest. How far Burns brought upon himself some of these miseries cannot be known, but it is certain that in his new vocation he was beset with temptations hard for him to resist, with his temperament, and living at a period when, as Mr. Lockhart says, it was "difficult for the most soberly inclined guest to rise from any man's board in the same trim that he sat down to it."

At the inns he visited he was a special mark for the blandishments of hosts and hostesses, and equally for those of the guests. The Globe Inn at Dumfries came to be a favourite "howff" or resort of his, and here there was a young woman, a niece of the landlady and by name Ann Park, whose "gowden locks" and other physical attractions he has rapturously celebrated in the song "Yestreen I had a pint o' wine". His raptures in her case were by no means merely poetical and Platonic—she had a child to him, a daughter, magnanimously taken charge of and nursed by his wife, along with her own infant son (William Nicol Burns) born ten days later (9th April, 1791). Little seems to have been said or even generally known at the time regarding this affair; and Mrs. Burns perhaps may have adopted the best plan for hushing up the scandal, by giving the infant the position of a twin. Burns thought his song on Anna's "gowden locks" about the best he ever composed, and was ready to have it published in "an *altered* not *amended*" form, admitting that it was "not quite a lady's song" in its original form. In regard to this effusion we can hardly acquit Burns of an obliquity of judgment, moral as well as critical; the song is devoid of all delicacy of sentiment as well as of true poetic fire; it is inspired by mere animalism, and simply glorifies the raptures of illicit love. Ann Park is no more heard of, and is said not to have survived the birth of her child. But the Globe continued to be Burns's howff.

Naturally enough this affair does not appear in Burns's correspondence, but there are expressions in a letter to his friend Mr. Cunningham of Edinburgh (11th June, 1791) that suggest its presence in his mind, especially as the sentiments have hardly any bearing on the subject he is writing about: "My friends—for such the world calls ye, and such ye think yourselves to be—pass by my virtues if you please but do also spare my follies:

the first will witness in my breast for themselves, and the last will give pain enough to the ingenuous mind without you. And since deviating more or less from the paths of propriety and rectitude must be incident to human nature, do thou, Fortune, put it in my power, always from myself and of myself, to bear the consequence of those errors. I do not want to be independent that I may sin, but I want to be independent in my sinning." On the whole the world has been well content to take him with all his sins and shortcomings. If some things done and some things written by Burns cause regret, or even dislike, he possessed too much of what is best in our common human nature for the latter feeling to be long dominant.

Probably many another farmer than Burns could have made a good enough living out of Ellisland, renting it on the same terms. The poet certainly did not give it a fair trial. It would have required more determined effort and closer attention than he had at command; and for some branches of a farmer's business, that of buying and selling for instance, clearly he had—and knew he had—little aptitude. To be sure we hear of him striding across the field with the seed-sheet, holding the stilts of the plough, or binding after his reapers; but his excise duties must have taken him too much away. He would have done better, as he at one time thought of doing, to have let farming alone, deposited his money in a bank, and relied altogether on the excise. In deciding to enter the revenue service he showed sound judgment, though indeed he had few choices open to him.¹ Doubtless the occupation of an exciseman in his day was in some respects no very agreeable one, and the "gauger" was apt to be regarded with rather unfriendly feelings by the looser and more lawless portions of the populace. But Burns, with his influential friends, might look forward to speedy promotion and ere long to the attainment of an assured and comfortable position. As a matter of fact he was soon making progress in this direction. By the time he had been a twelvemonth in the service, Mr. Graham had so far exercised his influence that the poet's promotion to a supervisorship, bringing with it an income that would

¹ About this time it is asserted that he was offered a stated income for weekly contributions to a London newspaper, the *Star*, in which a few of his effusions appeared. Later (1794) it was suggested that he should settle in London as one of the staff of the *Morning Chronicle*.

rise to £200 a year or so, was in view. So bright were his prospects by the latter half of 1790 that his friend William Nicol, writing to Mr. Ainslie, affects to believe that "poor folks" like them must give up all thoughts of keeping up a correspondence with him. In order to show what an excise appointment might have ultimately led to we may here mention that in 1795, in a letter to Mr. Heron, the country gentleman for whom as a candidate for parliament he wrote the "Heron ballads", and who was ready to help him in return, he states that the moment he was appointed supervisor he might be placed on the list of Collectors of Excise; but that the latter appointment, bringing with it an income up to about £1000, was "always a business purely of political patronage". Whether the poet might have had friends powerful enough and willing to place him in this desirable position is perhaps too speculative for discussion; it is clear that he had the best of reasons for being discreet in his public displays of political feeling and for not offending those who could serve his interests. The highest rank to which he actually rose in the excise was that of acting supervisor.

After a disheartening struggle for fully three years with the farm of Ellisland, he at last decided to give it up and rely solely on the excise. So far as his landlord was concerned he found no difficulty in getting rid of Ellisland. Mr. Miller was quite willing to cancel the lease, a neighbour having offered to buy the farm outright for £2000. Burns therefore sold off his crop, and later his farm stock and implements, all of which it seems fetched good prices. The second sale was about Martinmas, 1791. The poet then, with a fair amount of money in his pocket, took up his abode, with his wife and family, his books, and other belongings, in a small house in the town of Dumfries, where he had obtained a new excise appointment. This appointment, as he tells his friend Ainslie, was worth £70 per annum, "down money", and in addition to his fixed salary considerable sums fell to him as perquisites, since he shared in fines and the proceeds of contraband goods confiscated and sold by the revenue authorities. For one year he speaks of expecting £50 or £60. But this source of income was naturally rather precarious. Before settling down he paid his last visit to Edinburgh, already referred to in connection with the Clarinda episode.

The house in which Burns at first lived on removing to Dumfries consisted of three rooms on a first floor, in what was then the "Wee Vennel", and is now Bank Street.¹ Such a change from the open-air life hitherto enjoyed by the family must surely have been a depressing one, and a letter of the poet belonging to this time depicts him as indeed in the blues—"My wife scolds me, my business torments me, and my sins come staring me in the face, everyone telling a more bitter tale than his fellow". This mood would not be of long continuance. After staying eighteen months in the Wee Vennel he removed to a larger and better dwelling, a two-story house in what was then called Millbrae (or Mill Vennel) and is now called Burns Street. This was the house in which he died, and it now attracts many visitors.

In Dumfries Burns was naturally a man of mark, and it was not long before some of his utterances gave him greater prominence than he expected or desired. The events connected with the French revolution were then stirring up in the minds of many an extreme hatred to the movement, and a share of this feeling was only too apt to be bestowed upon others who showed any favour towards it. Of the latter, as is well known, there were not a few throughout the country, and amongst these Burns, for a time at least, ranked himself, as he did among the many who had approved of the result of the American War. This appeared to stamp him as a disloyal subject and an enemy of established order, and thus brought upon him the censure of his superiors in the public service, while it seems also to have temporarily darkened his prospects of professional advancement. In the end of 1792 and early next year he wrote in great consternation to his patron, Mr. Graham, expressing a lively fear that he might lose his situation; warmly defending himself against charges of disloyalty, which had been brought against him "through hellish, groundless envy" he declared; and adjuring Mr. Graham to save him from the misery which threatened to overwhelm him. Mr. Graham did what he could, Mr. Corbet, Supervisor-General, also lent his influence, and the storm blew over. To Mrs. Dunlop also he wrote in violent terms about someone who was plotting his ruin; but we can hardly believe there was much, if any, real ground for such an idea. It seems that Mr. Corbet was instructed

¹ *Vennel* is a Franco-Scottish term for a lane or alley.

to "document" him, as Burns says, "that my business was to act, *not to think*; and that whatever might be men or measures, it was for me to be *silent and obedient*"—surely a harsh form of reproof.

One alleged instance of his recklessness in offending the loyal feelings of his fellow townsmen was his refusing to rise and join in the National Anthem when sung in the Dumfries Theatre. Another was in connection with a call for the singing or playing of the republican *Ca Ira* in the theatre. Disloyal toasts were also laid to his charge, and one of these nearly involved him in a duel, and cost him a letter written in somewhat humiliating terms. The actual words were harmless enough: "May our success in the present war be equal to the justice of our cause". He thought, or professed to think, that this was "a toast that the most outrageous frenzy of loyalty cannot object to"; unfortunately at that time there were doubts about his own loyalty. Burns, though always enthusiastic on behalf of Liberty, was not very consistent in his political utterances. Sometimes he professed to have little interest in and little knowledge of politics. For a time, at least, he sported the "blue and buff" as a Whig, but he was no very decided admirer of Charles James Fox. Hearing of such indiscretions, William Nicol wrote him a friendly letter of remonstrance, pertinently asking what it mattered to him whether the Dumfries fiddlers played *Ca Ira* or *God Save the King*, and jocularly recommending to him that "bright model of political conduct" the Vicar of Bray. He was answered by an ironical rhapsody in which the poet affects to regard his mentor as the very acme of wisdom and prudence. By the end of 1794 Burns had been appointed temporarily to act as supervisor, which led him to remark to Mrs. Dunlop that his political sins seemed to have been forgiven.

By and by, when there were threats of invasion by the French, Burns gave the most convincing proofs of his genuine patriotism, by enrolling himself as a volunteer (early in 1795) in one of the two companies raised by Dumfries, and by writing, in his capacity as laureate of the corps, his well-known song *The Dumfries Volunteers*—"Does haughty Gaul invasion threat".¹ This song, which

¹ Burns's change of feeling was similar to that of Wordsworth, when he saw that what at first he sympathized with as a war of defence was becoming a war of conquest on the part of France. Such change of feeling indeed was very common.

was first published in the *Edinburgh Courant* and the *Dumfries Journal* (4th and 5th May), and then in many other papers, is said to have had an excellent effect in helping to stir up the warlike spirit of the populace. The famous "Scots wha hae" or *Bruce's Address to his Army at Bannockburn*, is said to have had a similar effect, and if so the fact is interesting. It was of course written on an earlier and entirely different occasion, about the end of August, 1793 (according to the poet himself), but it was inspired by the kindred subject of liberty, and according to the poet was associated in his mind "with the glowing ideas of some other struggles of the same nature, *not quite so ancient*", namely the struggles of the French in driving back the enemies of the republic. "Scots wha hae" was among the songs sent by Burns—who described it as "a kind of Scottish ode"—to George Thomson of Edinburgh for insertion in his *Collection of Scottish Melodies*, and was first given to the public, through the newspapers, in 1794. Another song, equally famous, drew part of its inspiration from France, in the days when Liberty, Equality, Fraternity were watchwords of the republicans, and found abundant response in Britain. This was *A man's a man for a' that*, sent to Thomson in January, 1795, and modestly described by the author as not really poetry and not suited for Thomson's book.¹ It was first made public by the newspapers.

Thomson's *Scottish Melodies*, or, as the work was at first entitled, "A Select Collection of Original Scottish Airs", was a publication somewhat similar to Johnson's *Museum*, but its aim was to take a higher position, musically and otherwise. Burns had got connected with it in 1792, and he continued to work for both the *Museum* and the *Melodies* at the same time. Its editor and projector—a musical enthusiast—was clerk to the Board of Trustees for the Encouragement of Art and Manufactures in Scotland, and though not acquainted personally with Burns, he

¹ An old refrain was here wedded to new words. The song would have been none the worse had the *ad captandum* reference to "Yon birkie ca'd a lord" been omitted, considering the almost overstrained terms in which the poet had already acknowledged his indebtedness to Lord Glencairn, and that the nothingness of titles is sufficiently emphasized in the song otherwise. He might also have remembered his lines on meeting Lord Daer, written in so different a spirit, and his connection with the Dukes of Athole and Gordon. We may here advert to the fact that Burns, man of the people as he was, seems to have had a hankering after something of "the boast of heraldry", and we find him devising a coat of arms for himself, and getting it engraved on a seal.

had written to beg his co-operation, which the bard readily granted. "Profit" Mr. Thomson avowed to be "quite a secondary consideration" so far as he was concerned, in connection with the projected work, and he was willing to pay the poet any reasonable price that he should be pleased to ask. Burns entered with enthusiasm on the undertaking, and scouted the idea of taking anything in the way of remuneration, declaring "you may think my songs either *above* or *below* price; for they shall absolutely be the one or the other". From this period till within a week of his death he carried on an interesting correspondence with Thomson, sending him, besides numerous songs, a large number of letters—many of them lengthy productions—in which are discussed his own songs and others, and the melodies pertaining thereto. Of the six volumes of which Thomson's publication ultimately consisted Burns lived to see only the first instalment (published in 1793), and comparatively few of his songs made their first appearance in the work, having been otherwise published before its completion. Thomson has been assailed by some for having treated Burns shabbily in not insisting on forcing money on him for his contributions; but no blame seems really to rest on him. He was getting no profit from the work himself, and he certainly paid large sums to his musical collaborators, who included Beethoven, Haydn, Weber, Pleyel, and others.

The poetical output of Burns during his latter years consisted, as already stated, chiefly of songs, and some of his best-known lyrics, mostly sent to Thomson, belong to the closing period of his career. Here may be specified: *Flow gently Sweet Afton*, *The Banks o' Doon*, *Song of Death*, *The Deil's awa wi' the Exciseman*, *My ain kind Dearie*, *Duncan Gray*, *Gala Water*, *Logan Braes*, *The Soldier's Return*, *Wandering Willie*, *My Nannie's Awa'*, *Last May a Braw Wooer*, not to mention others, which may be found in their due chronological sequence in this work.

In one of his letters to Thomson he gives some particulars in regard to his practice when writing a song to a given air—and he seems hardly to have thought of writing a song unless to some already existing air—telling how he must first have full mastery of the melody, how he then thought of sentiments that would be

in harmony with it, and how he gradually built up his lyric, humming over the words and air together. What his musical attainments actually amounted to is not very clear, but he appears latterly to have been able to read the notes of a simple melody, at least. According to a statement in his *Commonplace Book*, he at one time composed an air "in the old Scotch style" himself; but he adds that it could not see the light, as he was "not musical scholar enough to prick down my tune properly".¹

In another letter to Thomson Burns declared—no doubt with some humorous exaggeration—that he must have a fine woman to admire as a special source of inspiration in song-writing: "Whenever I want to be more than ordinary in song—to be in some degree equal to your diviner airs—do you imagine I fast and pray for the celestial emanation? *Tout au contraire!* I have a glorious recipe. . . . I put myself in a regimen of admiring a fine woman: and in proportion to the adorability of her charms, in proportion you are delighted with my verses." And speaking of the song *Craigieburn Wood* he tells him that "the lady on whom it was made is one of the finest women in Scotland; and in fact (*entre nous*) is in a manner to me what Sterne's Eliza was to him—a mistress, or friend, or what you will, in the guileless simplicity of Platonic love". Her name was Jean Lorimer,² and she was the daughter of a well-to-do Nithsdale neighbour. She was still quite young, but was married soon after Burns became acquainted with her, having been unfortunately led into a union with a reckless young spendthrift who deserted her. She is best known by the poetic name "Chloris", bestowed upon her by the poet, also as "the lassie wi' the lint-white locks"; and under this

¹ The late Mr. J. C. Dick in his *Notes on Scottish Song by Robert Burns* (1908) asserted on very slight evidence that he played the fiddle. Mr. Dick relied partly on a humorous epistle written by Burns to Charles Sharpe of Hoddam, Dumfriesshire, in the character of JOHNNY FAA; but if this curious production is to be accepted as evidence that the writer, as stated in it, was both "a fiddler and a poet", it may also serve as evidence that he was a wandering ballad-monger, that his mother had been "spouse to a marching regiment", and that he was brought into the world "aboard the packet-boat, somewhere between Donaghadee and Portpatrick". If Burns had played the fiddle we should certainly have heard of it from himself in his correspondence with Thomson or others.

² William Lorimer, her father, was a farmer and dealer in excisable commodities, at Kemishall, near Dumfries, and the Burns and Lorimer families were on intimate terms from 1791. Mrs. Lorimer sometimes took too much drink, and Lorimer was said by Burns himself to be an "illicit dealer", and accused of "the dark manoeuvres of a smuggler". He fell into difficulties, and the daughter (who died in 1831) spent many years in poverty.

name was the subject of various lyrics written from 1794 onwards. Yet by and by we find him showing a change either in taste or feelings or both towards his erstwhile charmer—for latterly he declares that he dislikes the name "Chloris" which he had thus made use of in his songs, and he even came to assert that he thought flaxen locks out of keeping with female beauty.

A little before the reign of Chloris began (but some time after making her acquaintance) Burns had become the friend and admirer of another young married lady—one of much higher social status. This was Mrs. Maria Riddell, wife of Walter Riddell of Woodley Park, the brother of the laird of Friars' Carse. The master and mistress of Woodley Park¹ (three miles south-west of Dumfries) had Burns as a very frequent visitor to their hospitable mansion. The lady was not only beautiful, but was clever, well educated, fond of science and literature, and an authoress herself both in prose and verse, though no blue stocking. Wishing to bring out an account of her voyage to Madeira and the West Indies, she applied to Burns for an introduction to his Edinburgh printer, Smellie. The old printer and man of science was charmed with Mrs. Riddell, and surprised at her knowledge and abilities. The result was that the book was taken in hand and duly appeared in 1792, under the title *Voyages to the Madeira and Leeward Caribee Islands; with Sketches of the Natural History of those Islands*. By Maria R——. Smellie, who was well qualified to judge, declared that it showed "science, minute observation, accurate description, and excellent composition". She was the subject of Burns's song "The last time I came o'er the moor", and Burns also wrote an impromptu on her birthday.

The poet's friendship with this accomplished lady was destined to be interrupted (in the beginning of 1794) by an unfortunate incident—some impropriety or act of rudeness which Burns, when he had taken too much liquor, was guilty of towards her and ladies who were her guests, in her own house. He sent her next day a letter of apology full of penitence and remorse, and prayed for forgiveness, but declared that her husband (to

¹ The place was so named in compliment to Mrs. Riddell, whose maiden name was Woodley. As "Goldielea" it had belonged to a Col. Goldie, from whom Walter Riddell bought it, and it was soon in possession of the same gentlemen again. Riddell apparently was something of a spendthrift. He died several years after the poet; his widow, who married a second time, died in 1807 or 1808.

whom he apologized in verse) had insisted on his drinking more than he wished, and also that the other gentlemen were "partakers of my guilt". For a time the lady remained obdurate, and the quarrel broke off Burns's friendly intercourse with Robert Riddell, who sided with his relatives, and died while the estrangement still lasted—a circumstance that added much to the poet's grief. In memory of his deceased friend, Burns wrote an elegiac sonnet which appeared in the local paper along with the announcement of the death (April, 1794). Finding that his apology had failed to soften Mrs. Riddell's resentment or that of her husband, the poet was not long in regarding himself as the injured party, and in this mood penned what he himself describes as "several ill-natured things", including the *Monody on a Lady famed for her Caprice*, the *Epistle from Esopus to Maria*, and a savage epigram on her husband. In sending a copy of the *Monody* to Clarinda he even accused Mrs. Riddell of being guilty of "scandalous conduct" towards him and two or three other gentlemen. It must be admitted that when Burns took offence—which he was not slow to do—he was ready to attack either man or woman. And he did not even spare the dead, as witness his Ode on Mrs. Oswald, whose "funeral pageantry" had brought on him some personal discomfort. Such outbursts, however, are not to be set down to any deep-seated vindictiveness; rather to the proverbial touchiness of the *genus irritabile vatum*.¹ Before the end of the year there was relenting on the part of Mrs. Riddell, who again met and corresponded with Burns, sending him poems of her own for his criticism, and receiving pieces by him in return. A memorable interview took place between her and the poet within a short time of his death.

The Dumfries of Burns's time seems to have been a place of much sociality and conviviality. It was a sort of local metropolis, was the residence of many well-to-do people, and attracted many others. In one of his letters Burns calls it "the third town for importance and elegance in Scotland". The frequenting of taverns was then, of course, thought nothing of, and in those

¹ A stronger feeling than this, however, may be admitted to have swayed him in one case at least, that of Dean of Faculty Dundas (also Lord Advocate and M.P.), whom he took a chance of attacking in 1796 for a slight that had rankled in his mind since 1787, viz. that of taking no notice of the poet's elegy on the death of Dundas's father.

easy-going times a sitting in a tavern was often prolonged till "some wee short hour ayont the twal", and even far into next morning. But it is clear the poet was too ready to succumb to the temptations that beset him, and in these taverns to partake of hospitalities with associates unworthy of his company, and thus was led into other evil courses. To what degree his excesses actually went has been disputed. There is no need to dwell on the question, but Robert Chambers after giving much attention to the subject—and from his searching and continued investigations he acquired a greater knowledge of the facts of Burns's life than any other of his biographers—came to what seems a perfectly legitimate conclusion, if due weight is to be given to contemporary evidence: "That our bard spent *too many evenings* in this way for the comfort of his family, for his own health and peace of mind, and for the preservation of his dignity as a man and a poet, I believe to be only too true. Nor was this all, for that co-ordinate debasement to which Dr. Currie [with other biographers] alludes was not escaped. . . . Yet he never reached or even approached that point where a respect for external decency is lost."

On the whole Dumfries society seems to have treated his failings with tenderness, and looked on them with regret rather than with severity. In 1787 he had been made an honorary burghess of the town, and in 1793 he applied to the magistrates—and of course with success—to be put on the footing of a real freeman of the town in the schools, so that his children, and particularly his eldest, Robert, now seven years old, might obtain education on easy terms. We do hear, however, of coldness on the part of one or two of his old friends (Ainslie, for instance), and of his feeling sore at being looked askance upon by fellow townsmen who were previously willing enough to enjoy his society; and his old friend and correspondent, Mrs. Dunlop, for some cause or other ceased writing to him for about a year and a half before his death (though she wrote to ask his brother Gilbert about him when she heard of his serious illness). His excise duties continued to be performed to the satisfaction of his superiors, and sometimes gave him interesting experiences. One such (in the year 1792) was associated with the spirited and humorous song, *The Deil's awa wi' the Exciseman*, written, it is

said, when the poet was watching an armed smuggling brig, to prevent landing or escape, and waiting for the assistance of a force of dragoons, which in time came and enabled her capture to be effected.¹

Among his brethren of the excise, Burns had several good friends. One of these was John Lewars, whose sister was a ministering angel to him in his last days. Another was Alexander Findlater, who was his immediate superior all the time he was in the service, and after his death, in a published statement, bore witness to the zealous and efficient manner in which the poet performed his excise duties. A third was Collector Mitchell, "friend of the poet, tried and leal", who in a rhyming epistle beginning with these words was asked by Burns for the loan of a guinea—an epistle humorous, yet coloured with graver thoughts, since the writer was then feeling the approach of his last illness. Other close intimates of the Dumfries period were John Syme and Dr. W. Maxwell. Syme was a man of good birth and education, who as distributor of stamps had his office on the ground floor above which Burns first lived at Dumfries. The poet had such a high opinion of Syme's taste that he sometimes submitted newly composed poetical pieces to him in order to receive criticisms or suggestions. In 1793 the pair made an excursion together in Galloway, calling at the Earl of Selkirk's and other mansions, and a sprightly account of the little tour, written by Mr. Syme, is extant. In it he states that Burns composed "Scots wha hae" in the midst of a storm on the wilds of Kenmure—a statement that unfortunately cannot be reconciled with the poet's own words when sending the song to Thomson. Dr. Maxwell attended the poet during his last illness, and he and Syme proved good friends to the widow and family after his death. They were both regarded as Jacobins by the loyalists of Dumfries, and with Burns were stigmatized as "sons of sedi-

¹We are told, on what appears on the face of it to be satisfactory evidence, that Burns bought four carronades belonging to this brig and sent them as a present to the French revolutionary government, thereby incurring the severe displeasure of his superiors, though the guns were intercepted at Dover. Singularly enough, though the brig and her stores were sold by public auction, and Burns's odd purchase must, one would think, have given rise to some talk, nothing is heard of the affair till it was told in Lockhart's *Life* in 1828. It does not appear in Burns's letters, yet we might have expected to find it in the exculpatory letter to Mr. Graham already referred to, or mentioned in this connection. How the guns should have reached Dover and not gone straight to a French port is also somewhat puzzling.

tion". Dr. Maxwell while studying medicine in Paris had become imbued with republican ideas, and as one of the French National Guards had been present at the execution of Louis XVI. Like the poet, both Syme and Maxwell enrolled themselves as volunteers.

By the year 1794, if not earlier, Burns in regard to health and constitution was not the man he had been, though then only at the age of thirty-five. In one way or another he had lived too fast for his constitution. In June of that year, writing to Mrs. Dunlop, he states that he had been in poor health and was afraid he was about to suffer for "the follies of his youth", and that his medical friends threatened him with a flying gout. What he refers to as his youth here is not very clear; for, as has been seen above, when he speaks of his youth he sometimes refers to a time far advanced beyond juvenility. Some six months later he speaks of already feeling "the rigid fibre and stiffening joints of old age". To this period belongs one of Burns's finest letters, written in a serious and rather melancholy mood. It was addressed to his Edinburgh friend, Alexander Cunningham, and is dated Dumfries, 25th February, 1794. The following are extracts: "Canst thou minister to a mind diseased? . . . For these two months I have not been able to lift a pen. My constitution and frame were, *ab origine*, blasted with a deep incurable taint of hypochondria, which poisons my existence. Of late a number of domestic vexations, and some pecuniary share in the ruin of these d—d times—losses which, though trifling, were what I could ill bear—have so irritated me, that my feelings at times could only be envied by a reprobate spirit, listening to the sentence that dooms it to perdition.

"I do not remember, my dear Cunningham, that you and I ever talked on the subject of religion at all. I know some who laugh at it, as the trick of the crafty FEW, to lead the undiscerning MANY; or at most as an uncertain obscurity, which mankind can never know anything of, and with which they are fools if they give themselves much to do. Nor would I quarrel with a man for his irreligion, any more than I would for his want of a musical ear. I would regret that he was shut out from what to me and to others were such superlative sources of enjoyment. It is in this point of view, and for this reason, that I will deeply

imbue the mind of every child of mine with religion. If my son should happen to be a man of feeling, sentiment, and taste, I shall thus add largely to his enjoyments. Let me flatter myself that this sweet little fellow, who is just now running about my desk, will be a man of a melting, ardent, glowing heart, and an imagination delighted with the painter and rapt with the poet. Let me figure him wandering out in a sweet evening, to inhale the balmy gale and enjoy the growing luxuriance of the spring; himself the while in the blooming youth of life. He looks abroad on all nature, and through nature up to nature's God. His soul, by swift delighting degrees, is rapt above this sublunary sphere until he can be silent no longer, and bursts out into the glorious enthusiasm of Thomson—

These, as they change, Almighty Father, these
Are but the varied God. The rolling year
Is full of thee."

What instruction in the form of doctrines, beliefs, or precepts he would have taught his son by way of imbuing his mind with religion is not very evident. The question of religion is frequently handled in his letters to Mrs. Dunlop, sometimes also in those to Cunningham; but his statements as to his own beliefs are somewhat inconsistent, if not contradictory. On one occasion he describes himself to Mrs. Dunlop as "a very sincere believer in the Bible"; but his attitude towards revealed religion must rather be estimated from his statement that he is afraid that "every fair, unprejudiced inquirer must in some degree be a sceptic"; and from the apostrophe: "Jesus Christ, thou amiablest of characters! I trust thou art no impostor, and that the revelation of blissful scenes of existence beyond death and the grave is not one of the many impositions which time after time have been palmed on credulous mankind. . . ." That revealed religion made little appeal to him appears also from one of his earlier letters to Mrs. Dunlop (June, 1789), in which he formulates what he calls his "creed" as based entirely on reason and reflection. The chief articles in it are briefly: "That there is an incomprehensible great Being, to whom I owe my existence. . . . That there is a real and eternal distinction between virtue and vice, and consequently that I am an accountable creature . . . and that there must be a retributive scene of existence beyond the grave." "I will go farther," he adds, "and

affirm that from the sublimity, excellence, and purity of his doctrine and precepts, unparalleled by all the aggregated wisdom and learning of many preceding ages . . . therefore Jesus Christ was from God."

Burns is sometimes represented as making attacks on the Kirk and even on religion, but this is hardly correct, though in dealing with religious and ecclesiastical topics and personages he is apt to pass beyond the bounds of decorum, to be guilty of undue severity, of profane jocularly, and even ribaldry. It was really narrow-mindedness, bigotry—especially of the Calvinistic sort—hypocrisy, self-righteousness, and petty clerical tyranny—together with zeal for his own particular friends—that inspired his fiercest onslaughts, and he took a keen delight in wielding the lash. Lockhart even applied the harsh epithet "blasphemous" to some of his satiric "performances"; but he points out at the same time (what is well known), that such performances were "not only pardoned but applauded by ministers of religion".¹

We seem to get some insight into the vagaries of human character and the wayward moods of Burns, when we find the author of such letters as that to Cunningham quoted above, within a very short time sending rhymes to another friend of such a character that they have never yet seen the open light of day, and can only pass occasionally from hand to hand *sub rosa*. Of course it was always Burns's way to adapt himself to the tastes and feelings of his correspondents; so he was serious with the serious, sentimental with the sentimental; for the time being a Jacobite or even something of a Jacobin; and similarly he would produce loose and humorous rhymes for the delectation of those whose tastes lay in that direction.

During the greater part of 1795 Burns continued to be fit for his excise duties and for correspondence with Thomson and others, but in October he was laid up, though not regularly confined to bed. A little before this his troubles were aggravated by the loss of a daughter, a girl of four years of age. The following details regarding his illness and last days, ob-

¹Mr. Lockhart thinks it a matter of regret that the same man who wrote *The Cotter's Saturday Night* should have also written *The Holy Fair*. But the latter is a quite justifiable exposure of the unseemly externals that had been allowed to gather round the celebration of a sacred rite, which is itself not referred to by the poet. No little attention had been drawn to the abuses of "holy fairs" before this time.

tained from Burns's friend and medical attendant, Dr. Maxwell, are quoted from Dr. Currie:—

“From October, 1795, to the January following, an accidental complaint confined him to the house. A few days after he began to go abroad he dined at a tavern and returned home about three o'clock on a very cold morning, benumbed and intoxicated. This was followed by an attack of rheumatism, which confined him about a week. His appetite now began to fail; his hands shook, and his voice faltered in any exertion or emotion. His pulse became weaker and more rapid, and pain in the larger joints, and in the hands and feet, deprived him of the enjoyment of refreshing sleep. Too much dejected in his spirits, and too well aware of his real situation to entertain hopes of recovery, he was ever musing over the approaching desolation of his family, and his spirits sunk into an uniform gloom . . .

“About the latter end of June he was advised to go into the country, and, impatient of medical advice, as well as of every species of control, he determined for himself to try the effects of bathing in the sea.¹ For this purpose he took up his residence at Brow, in Annandale, about ten miles east of Dumfries, on the shore of the Solway Firth. . . .

“At first Burns imagined bathing in the sea had been of benefit to him: the pains in his limbs were relieved; but this was immediately followed by a new attack of fever. When brought back to his own house in Dumfries, on the 18th of July, he was no longer able to stand upright. At this time a tremor pervaded his frame; his tongue was parched, and his mind sunk into delirium, when not roused by conversation. On the second and third day the fever increased and his strength diminished. On the fourth, the sufferings of this great but ill-fated genius were terminated.” The day of his death was July 21, 1796.

It was at Brow that he had his last interview with Mrs. Maria Riddell, then residing in the neighbourhood in a poor state of health. To her he spoke with firmness of the death that seemed too surely approaching; expressed concern regarding his wife and family, regretted that he had written and circulated things

¹ It is difficult to reconcile this statement with what the poet says in his last letter to Alexander Cunningham, written a fortnight before his death, namely, that “the medical folks” told him that his “last and only chance was bathing and country quarters, and riding”.

unworthy of his genius, and that he desired to have excluded, but could not now prevent from being included in his collected works; and lamented that he had written many epigrams on persons against whom he had no real enmity and whose characters he had no wish to hurt. His *Monody on a Lady famed for her Caprice* must certainly have been then on his mind. It could by no means be said of Burns, as was said of Thomson, that he had not written "one line that dying he could wish to blot". After his death Mrs. Riddell wrote an able and eloquent appreciation of the poet, marked by insight and judgment.

Up almost to the last he continued writing verses. Jessie Lewars was the theme of several songs ("Here's a Health to ane I loe dear", "Oh, wert thou in the cauld blast", &c.), and her kind attentions to the suffering poet have been rewarded with a share in his immortality. Even at this crisis he could take an interest in political affairs, and an election ballad (the last of the four "Heron ballads") was thrown off; such things cost him very little effort. The last piece of all that came from his pen—written at Brow—was "Fairest Maid on Devon banks", in which his mind seems to have gone back to the happy days of 1787, when he was enjoying the company of Charlotte Hamilton and Peggy Chalmers on the banks of "the clear winding Devon".

It is sad to think that in the closing days of his life Burns, though he left few debts, had money troubles to afflict him. Knowing his poverty, and being greatly concerned for the fate of his wife and family, he was driven almost to distraction by receiving a lawyer's letter calling upon him to pay a petty account due to a tradesman, "a cruel scoundrel of a haberdasher" he calls him.¹ He had to crave an old friend now in Forfar for the return of money lent, and he applied successfully for a loan of ten pounds to his cousin Mr. Burness of Montrose, and for one of five to his friend and correspondent George Thomson. His appeal to the former in particular—whom he implores to save him "from the horrors of a jail"—is truly pathetic reading. Thomson, while sending the sum asked for, suggested that the poet might "muster a volume of poetry", to be published by subscription; and it has always been something of a mystery

¹ The overdue account is said to have been for his volunteer uniform.

why this was not done by Burns in these latter days of pecuniary stress, if not before. The volume might have included *Tam o' Shanter* and a large number of songs, the *Jolly Beggars* also, but this had been overlooked and neglected by its author. We have it from himself that he did intend, on the completion of Thomson's work, to publish "on a cheap plan" all the songs written for Thomson, the *Museum*, &c., or at least all of which he wished to be called the author, so that he might not "be blamed for trash he never saw, or be defrauded by other claimants of what is justly my own". It seems he need have been in no fear of a jail, at least it is said his creditor had no intention of carrying the matter to such an extremity; but, unlike some men of genius, Burns was extremely scrupulous in regard to the payment of debts and to putting himself under pecuniary obligations of any kind. Among his last letters was one of farewell to Mrs. Dunlop, to whom he had written other letters without receiving any answer. This final letter of the poet had the effect of drawing from the lady a reply, to which John Lewars, Burns's fellow exciseman and friend, sent an answer, assuring her that her "kind letter gave him great ease and satisfaction, and was the last thing he was capable of perusing or understanding".

Burns's death, at the early age of thirty-seven, called forth a very widespread feeling of sorrow, not only in the Dumfries district, but in others where he was personally known. Much sympathy was felt for his widow and family, and private animosities were doubtless soon forgotten. His funeral, which took place on the 25th, was a public one, and he was buried with military honours, his own volunteer corps taking part in the ceremonies, and also regiments of infantry and cavalry that then were quartered in Dumfries. He was laid to rest in the churchyard of St. Michael's, Dumfries, where nearly twenty years afterwards a mausoleum to him was erected.

Regarding personal characteristics and traits of the poet the following may be quoted from Dr. Currie, who is speaking partly from his own observation, partly from information given him by intimates of Burns: "Burns was nearly five feet¹ ten inches in height, and of a form that indicated agility as well as

¹ "I'm twenty-three and five feet *nine*,
I'll go and be a sodger", said Burns himself.

strength. His well-raised forehead, shaded with black curling hair, indicated extensive capacity. His eyes were large, dark, full of ardour and intelligence. His face was well formed; and his countenance uncommonly interesting and expressive. His mode of dressing, which was often slovenly, and a certain fulness and bend in his shoulders, characteristic of his original profession, disguised in some degree the natural symmetry and elegance of his form. On a first view his physiognomy had a certain air of coarseness, mingled, however, with an expression of deep penetration, and of calm thoughtfulness approaching to melancholy. There appeared in his first manner and address perfect ease and self-possession, but a stern and almost supercilious elevation, not indeed incompatible with openness and affability, which, however, bespoke a mind conscious of superior talents. Strangers that supposed themselves approaching an Ayrshire peasant, who could make rhymes, and to whom their notice was an honour, found themselves speedily overawed by the presence of a man who bore himself with dignity, and who possessed a similar power of correcting forwardness and of repelling intrusion. But . . . his dark and haughty countenance easily relaxed into a look of goodwill, of pity, or of tenderness; and as the various emotions succeeded each other in his mind, assumed with equal ease the expression of the broadest humour, of the most extravagant mirth, of the deepest melancholy, or of the most sublime emotion. . . . An English lady, familiarly acquainted with several of the most distinguished characters of the present times, assured the editor that in the happiest of his social hours, there was a charm about Burns which she had never seen equalled. This charm arose not more from the power than the versatility of his genius. . . .

“This, indeed, is to represent Burns in his happiest phasis. In large and mixed parties he was often silent and dark, sometimes fierce and overbearing; he was jealous of the proud man's scorn, jealous to an extreme of the insolence of wealth, and prone to avenge, even on its innocent possessor, the partiality of fortune. By nature kind, brave, sincere, and in a singular degree compassionate, he was, on the other hand, proud, irascible, and vindictive.”

According to Mrs. Riddell, the lady just referred to by Dr. Currie, “he was seldom, indeed never, implacable in his resent-

ment, and sometimes, it has been alleged, not inviolably faithful in his engagements of friendship. Much indeed has been said about his inconstancy and caprice, but I am inclined to believe that they originated less in a levity of sentiment than from an impetuosity of feeling which rendered him prompt to take umbrage. . . . He was far from averse to the incense of flattery and could receive it tempered with less delicacy than might have been expected, as he seldom transgressed extravagantly in that way himself. . . . He was candid and manly in the avowal of his errors, and *his avowal* was a *reparation*."

Although possessing a due sense of his own merits and position as a poet, and somewhat apt to claim rather too much for "the bard" in the way of privileges and immunities in regard to matters of conduct, he had no petty vanity about his poetic reputation and was free from envy of others who were ambitious of literary fame—was indeed always ready to give them the benefit of his advice, and was apt to be too generous in his appreciation. That he was always mindful of his own precept, "then gently scan your brother man, Still gentler sister woman," can, of course, not be truthfully affirmed; instances of the "adviser" who "recks not his own rede" are all too common in life. It may be asserted, indeed, that he often failed to make due allowance for the weaknesses of others, and was too ready to criticize motives and even indulge in unworthy suspicions. In regard to women with whom he came in close relations he sometimes showed a certain hardness—it has been called a want of chivalry¹—that would scarcely have been expected. Occasionally we seem to see what may be looked on as touches of theatricality, if not of real insincerity. He was a good son, a good brother, an affectionate father, and a kind husband—if allowance is made for certain lapses; and he was ready to put himself about to do a good turn to anyone who seemed to deserve it.

¹"The cardinal flaw in his character," asserts Mr. J. A. Millar, in his *Literary History of Scotland* (Fisher Unwin, 1903), "was unquestionably his want of chivalrous feeling where women are concerned." This is emphasized by Mr. R. L. Stevenson, Mr. Henley, and others. In regard to this topic we may quote from a letter of Burns to George Thomson: "The welfare and happiness of the beloved object is the first and inviolate sentiment that pervades my soul; and whatever pleasures I might wish for, or whatever might be the raptures they would give me, yet, if they interfere with that first principle, it is having these pleasures at a dishonest price; and justice forbids, and generosity disdains the purchase! As to the herd of the sex who are good for little or nothing else, I have made no such agreement with myself."

Burns left five sons, the youngest being born on the day of his father's funeral. Robert, the eldest, after receiving a good education, partly at the universities of Edinburgh and Glasgow, obtained a situation in the Stamp Office, London, retired on a small pension in 1833, and died at Dumfries in 1857. He took after his father in some matters of character and conduct, but by no means in genius, though not wanting in abilities. The next son, Francis Wallace, died in 1803 at the age of fourteen. Two younger sons, William Nicol and James Glencairn, born respectively in 1791 and 1794, attained to excellent positions under the East India Company. The former, after a long period of service, retired from the Indian army in 1843 with the rank of lieutenant-colonel, becoming colonel by brevet in 1855; he died at Cheltenham in 1872. The latter, after being judge and collector for Cachar, retired as major in 1839, became lieutenant-colonel by brevet in 1855, and died ten years later at Cheltenham where he had been living with his brother William. He left two daughters. Maxwell, the youngest son, survived his father only three years.

Immediately after the poet's death a movement was started to raise by means of public subscriptions a fund for the benefit of his wife and children. The chief centres of collection, besides Dumfries, were Edinburgh and London, the chief movers in the matter at Dumfries being Dr. Maxwell and Mr. Syme, at Edinburgh, Mr. Cunningham.¹ The total amount of money thus raised appears to have been about £1200, and of this £800 was set apart for behoof of Mrs. Burns and her sons, while £400 was set apart for the benefit of the poet's two illegitimate daughters. In a short time it was arranged that Dr. Currie was to bring out a collective edition of the poet's writings for behoof of the widow and family, and the profits derived from this are said to have amounted to £1400. The work appeared

¹ Intimate as William Nicol was with Burns, it surprised him to learn that the poet had died in poverty. Writing to John Lewars shortly after Burns's death he says: "What has become of Burns's money? He certainly received £600 for the sale of the first edition of his poems, and £100 more for the copyright. . . . Our friend might lose something by Ellisland and a trifling sum by his illicit a[mour]s, but still the disappearance of his money remains to be accounted for." Burns, as we know upon other evidence, could follow the advice given by him in the *Epistle to a Young Friend* to "still keep something to yourself ye scarcely tell to ony". If the "£400 some odds" that he spoke of as expecting to "clear" was over and above the £180 lent to his brother Gilbert—and his own words to Dr. Moore are quite compatible with this—the sum of £600 would just be made up without the copyright money. Nicol himself died less than a year after Burns, at the age of fifty-three.



in 1800 in four volumes octavo, and comprised letters and a biography as well as the poetical writings. Though incomplete and in various ways defective, it was executed with considerable ability, and for a good many years was regarded as the standard authority for the poet's life and works. The editor, James Currie, M.D. (1756-1805), son of the parish minister of Kirkpatrick Fleming, Dumfriesshire, and a physician in good practice at Liverpool, had only one short meeting with Burns, but was well acquainted with friends of the poet and with the surroundings of his latter days. In the way thus stated Mrs. Burns was assured of a modest income, to which her son James made a substantial addition from about—or soon after—1817 onwards, when he had attained a position that enabled him to do so. Mrs. Burns died at Dumfries in 1834, in her sixty-eighth year, having survived her husband thirty-eight years.

The poet's brother Gilbert remained as farmer at Mossgiel up to 1798, then took another farm, and from 1804 till his death in 1827 was factor for Lord Blantyre's East Lothian estates, his residence being at Grant's Braes, Haddington. Here old Mrs. Burns died in 1820. Isabella, a sister, by marriage Mrs. Begg, died in 1858 at the age of eighty-seven, after having been a widow for forty-five years. She enjoyed a small government pension from 1842, and the profits of Robert Chambers's edition of the *Life and Works of Burns* (published in 1851-2) were generously handed over to her by the publishers. She had supplied Robert Chambers with information utilized in his important work.¹

In Burns as a poet perhaps what is most remarkable is the combination of variety and strength. Song, satire, narrative, description, dialogue, the epistle, the didactic poem all come easily within his range, and in turn he delights us with humour, tenderness, pathos, sublimity, homely morality, shrewdness and wisdom applied to the affairs of everyday life. The following eloquent and well-founded criticisms by his early biographer and critic, Robert Heron, are not unworthy of quotation here—especially as Heron not only knew Burns, but was familiar by birth

¹ Dr. Chambers collected a vast amount of biographical information, and his edition is in this respect perhaps the fullest of any. After receiving improvements from Dr. Chambers himself, it has been issued in a considerably modified form under the editorship of Dr. W. Wallace, but the earlier work still appears among the publications of Messrs. W. & R. Chambers, along with the later.

and upbringing with the life that Burns so ably depicts: "Whatever be the subject of his verse, he still seems to grasp it with giant force; to wield and turn it with easy dexterity; to view it on all sides, with an eye which no turn of outline and no hue of colouring can elude; to mark all its relations to the group of surrounding objects, and then to select what he chooses to represent to our imagination with a skilful and happy propriety, which shows him to have been at the same time master of all the rest. . . . It is impossible to consider without astonishment that amazing fertility of invention which is displayed under the regulation of a sound judgment and a correct taste in *The Twa Dogs*; the *Address to the Deil*; *Scotch Drink*; *The Holy Fair*; *Halloween*; *The Cotter's Saturday Night*; *To a Haggis*; *To a Louse*; *To a Mountain Daisy*; *Tam o' Shanter*; *On Captain Grose's Peregrinations*; *The Humble Petition of Bruar Water*; *The Bard's Epitaph*. . . . Almost all the sentiment and images diffused throughout the poems of Burns are fresh from the mint of nature. He sings what he had himself beheld with interested attention—what he had himself felt with keen emotions of pain or pleasure. You actually see what he describes; you more than sympathize with his joys; your bosom is inflamed with all his fire; your heart dies away within you, infected by the contagion of his despondency. He exalts, for a time, the genius of the reader to the elevation of his own; and for the moment confers upon him all the powers of a poet."

Though Burns showed originality and power in his methods of treatment, in his choice of subject and metrical forms he was content on the whole to follow the lead of his predecessors: he struck out no new path for himself. Steeped as he was in the later vernacular literature of Scotland, he was satisfied to work on the lines laid down by the Scottish "makers" before his day. For his immediate predecessors, Robert Fergusson and Allan Ramsay, he had avowedly a high admiration; he studied them in order "to kindle at their flame", and was indeed indebted to them in no small measure; but being a man of much higher genius he had no difficulty in far surpassing them in their own fields.¹ Burns's *Cotter's Saturday Night* was undoubtedly

¹ Robert Fergusson died in 1774 at the early age of twenty-four—an age at which Burns had produced little or nothing that would have kept his name in remembrance. He had

suggested by Fergusson's *Farmer's Ingle*, as his *Holy Fair* was suggested by Fergusson's *Leith Races* and *Hallow Fair*; his *Brigs of Ayr* by the *Plainstones and Causey* and *The Ghaists*; his *Scotch Drink* by *Cauler Water*; and *The Mouse* and *The Mountain Daisy* by such pieces of Fergusson's as those on *The Gowdspink*, *The Bee*, and *The Butterfly in the Street*. Sundry of his epistles, elegies, &c., had their prototypes among the productions of Fergusson, Ramsay, or Hamilton of Gilbertfield. Ramsay's charming pastoral drama, *The Gentle Shepherd*, however, did not evoke his rivalry—indeed he confessed his inability to compete with Ramsay here—and *The Gentle Shepherd* remains unique, and is probably far too little read at the present day.

To James Thomson of *The Seasons* he was also in some respects indebted; and different as was the sonorous blank verse of Thomson from Burns's own style we find him borrowing certain phrases from Thomson—thus, "manners-painting verse" was taken from Thomson; "the blackening train of clamorous rooks" was Thomson's before Burns spoke of "the blackening train of crows"; so with "wild Shakespeare", "unhappy Wallace", &c. Thomson before Burns had expressed his strong detestation of so-called sport, that means the slaughter of hapless coveys by the "tyrant man", "tyrannic lord" of this world; had expressed pity for the timid hare falling an easy prey to its numerous persecutors; and in general—like Burns—had evinced a lively feeling for bird and beast. And Thomson, like Burns, was the poet of Liberty, though it is to be feared that his long and unreadable poem bearing that title has done but little to advance the cause.

received a university education, but fate was against him and to drudge as a humble clerk was his lot. Though inferior to Burns in strength, versatility, and graphic power, his best pieces in the vernacular display much natural humour, keenness of observation, and an admirable command of language; in mere poetical "correctness" he surpasses Burns. But he had no lyrical gift. As Mr. T. F. Henderson says (*Scottish Vernacular Literature*, 1898), "like Stevenson he had a cunning sense of style, and here his influence is very manifest on Burns, who time and again echoes not merely his sentiments but his phraseology". Allan Ramsay, though born in a similar station in life, had a career very different from that of either of his successors. From being a wigmaker in Edinburgh he became a prosperous bookseller and circulating-library owner, and he died a man of substance, the year before Burns was born, at the age of seventy-two. He had the merit of heading the movement which early in the century gave new life to Scottish literature, and the song, the satire, the tale, the epistle, the elegy (humorous or other) were taken up by him in turn, and with no small success, but his productions are often marred by bad taste. Like Burns he was welcome at the tables of men of rank and position, and his popularity was only eclipsed by that of Burns. He too was known outside of Scotland, and had Gay and Pope among his correspondents.

Among English poets Shenstone was much admired by Burns, and in *The Cotter* we seem to hear echoes of Shenstone's *Village Schoolmistress*. Burns's favourite forms of stanza were all in common use among the Scottish writers that came before him—some of them had been handed down from time long past.

So also, in a large number of his songs, Burns has been indebted to singers of an earlier day—many of them unknown by name. Burns had an extraordinary acquaintance with the stores of song, printed and unprinted, that existed in his time, and in ever so many cases he has taken scraps and snatches—it may be a refrain or a whole stanza or more—of older ditties, and so blended and interwoven them with materials of his own that it is impossible to say whether the result can be justly called Burns's or not. But of course he has left us many inimitable songs that are unquestionably of his own mint, and that range over the whole lyric field.¹

Different persons will form different estimates as to the relative value—that is, as compared with his other works—of the songs of Burns. In judging of a song one is apt to be influenced by the air associated with it, as much as by the words themselves, and many of Burns's songs are hardly thought of as apart from the music, so that the poet almost gets credit for this as well as for the words. Sir Walter Scott (followed by R. L. Stevenson), without undervaluing the songs of Burns, regretted "that so much of his time and talents was frittered away in compiling and composing for musical collections", as diverting the poet from his grand plan of dramatic composition. Others have had much the same feeling, and, in particular, Lockhart would have gladly seen him not only attempt the drama but also produce

¹The extent of Burns's indebtedness to his predecessors has been expiscated with great thoroughness and research, and with striking results, in the "Centenary Edition of Burns's Poetry", edited by W. E. Henley and T. F. Henderson (T. C. & E. C. Jack, publishers, 1897). As Mr. Henley says, "The best of many nameless singers lives in Burns's songs. . . . He was the last and greatest of them all . . . but for them, he could never have approved himself the most exquisite artist in folk-song the world has ever seen". Mr. J. H. Millar, in his excellent *Literary History of Scotland*, strongly insists on the necessity of a right understanding as to Burns's position in Scottish literature: "The first and most essential point to be borne in mind is one which . . . can scarcely be too strongly emphasized. It is, that Burns marks the close, not the beginning of a dynasty of poets. He was not the founder of a school, but its most finished and its final product. In him the vernacular poetry of Scotland reached its highest consummation, . . . and with his death (certain symptoms of posthumous vitality notwithstanding) it died."

“a series of national tales”, similar in character to *Tam o' Shanter*. Whether Burns would have had success as a dramatist is a matter of very great doubt, taking drama in the ordinary sense of the term. As it is, his nearest approach to a dramatic piece is *The Jolly Beggars*, which, however, is descriptive and narrative rather than dramatic, contains no plot or real dialogue, and has not inaptly been classed as a “cantata”.¹ It is worth notice that though Burns was fascinated with the songs of his native country, its ballads seem to have made comparatively little impression on him—this was no doubt owing to a certain lack of feeling for the romantic.

One factor that has always made for the popularity of the poet is his abounding sympathy and kindly feeling, his tenderness for all things animate, and even inanimate. Another is the fact that—apart from the use of some rather out-of-the-way Scottish vocables—he is always easily understood, indulges in no subtleties or profundities, and goes straight to the heart of things. As allied to this should be mentioned his penetrating and sagacious reflections on the facts of life—practical wisdom embodied in pithy and memorable sayings; for Burns was a “proverbial philosopher” in the best sense of the phrase. Generally speaking his purely English poems are only of mediocre value, that is, such pieces as are written after conventional English models, on themes that do not really touch his heart and stir his feelings. It is when he is wielding his native vernacular that he is at his best, when he sets before us some aspect of Scottish life and character, the manners and customs of his native district, ideas, feelings, or individual portraiture, drawn from the rural or village life with which his own life was so closely interwoven. And yet at other times he can depart from the vernacular without sacrifice of strength or brilliancy. *The Jolly Beggars*, for instance, may be adduced in support of this, and more especially the famous ditty—inspired by the “careless rapture” of a life freed from

¹ That he might have achieved something brilliant in the musical drama, as Lockhart claims, may be allowed. Referring to *The Jolly Beggars* he writes as follows: “That extraordinary sketch, coupled with his later lyrics in a higher vein, is enough to show that in him we had a master capable of placing the musical drama on a level with the loftiest of our classical forms. ‘Beggar’s Bush’ and ‘Beggar’s Opera’ sink into tameness in comparison; and, indeed, without profanity to the name of Shakspeare, it may be said that out of such materials even his genius could hardly have constructed a piece in which imagination could have more splendidly predominated over the outward shows of things.”

social trammels and conventions—with the famous chorus, “A fig for those by law protected”, &c. Admirers of *The Cotter's Saturday Night* may also adduce that poem in behalf of the same cause, since a great part of it has only a slight tincture of the vernacular element, and the same may be said of *The Vision*. “Scots wha hae” is also practically English, though dressed up a little to give it something of a Scottish aspect. Yet surely “Scots who have with Wallace bled, Scots whom Bruce has often led” would have been not a whit less poetical and telling than “Scots wha hae”, &c.¹

It can only be a matter of the vaguest conjecture what and how many of his pieces Burns himself would have rejected if he had been preparing a definite edition of his poems. As the matter stands, it must be admitted that literature would have been but little the poorer if a good deal of what is included in his published writings had never seen the light; though all have some interest owing to their source. It has been repeatedly maintained that the technique of Burns's serious verse is apt to be found defective when judged according to the high standard set up by modern criticism. His language may be picturesque, felicitous, and expressive, or terse, forcible, and graphic, but true poetic beauty, artistic perfection in the use of language, are but rarely to be met with in Burns's poems.

It is of course well understood that a certain number of things usually included in editions of Burns's poetical writings are not of the class intended *virginibus puerisque*. In these days, indeed, they would hardly be put before the public at all had they not acquired a sort of prescriptive right by early publication, and as coming from a man of genius. Other pieces have already been alluded to as printed, but not published, and as enjoying only a sort of twilight existence, being included—along with others from different sources—in a collection originating with Burns, and known as *The Merry Muses of Caledonia*. In writing things of this kind Burns was but following a fashion set before his time both in England and Scotland. One who has not seen them could hardly believe how much indecency is contained in some

¹ J. A. H. Murray (not then editor of the great Oxford English Dictionary, still less Sir James) drew attention to this feature of Burns's song long ago in his work *The Dialect of the Southern Counties of Scotland* (1873).

of the eighteenth-century song-books (not to speak of prose writings by men of genius such as Sterne). These indecent ditties are generally the veriest trash, the votaries of the wanton muse ("*musa proterva*") being very commonly dull dogs; but, as might be expected, Burns's effusions in this vein, though indecorous enough, have the saving grace of humour; and it may be truly asserted that there is little or nothing in them that is really of an evilly seductive tendency. The standard of what is decorous or indecorous is more or less a conventional one, and has varied greatly at different times.¹ Allan Ramsay, whose collection of songs entitled the *Tea-Table Miscellany* first came out (or the first part of it) in 1724, declared that he had kept out "all smut and ribaldry". No doubt he intended to do so, yet he did not quite succeed, though his is a much cleaner book than Durfey's notorious collection and other English collections of the time (which usually had Scots songs interspersed). Towards the end of the century taste was becoming more refined, and in the *Scots Musical Museum*, to which Burns so largely contributed, there is comparatively little that can be objected to as offensive, while Thomson's collection, which followed it, is irreproachable in this respect. Burns, of course, well knew that he was a sinner, and writing to an intimate friend on one occasion he deplores, with mock ruefulness, his propensity to grossness, acknowledging himself to be "the most offending soul alive", and enclosing, in proof thereof, another sample of his dexterity in this class of composition!

The letters of Burns, as contained in the more complete editions of his collected works, form an aggregate of considerable bulk. His correspondents embraced almost "all sorts and conditions of men", and women, from noblemen and ladies of title downwards; and the letters take on a colouring corresponding

¹ Sir Walter Scott gives an interesting anecdote, illustrating the change in taste that may take place within a single lifetime. His grandaunt, Mrs. Keith of Ravelstone, "a person of some condition", had, in her youth, been familiar with the novels of the notorious Aphra Behn, and in her old age, out of curiosity, wished to look at them again. Sir Walter lent her his copy, which she returned, as he says, "with nearly these words:—'Take back your bonny Mrs. Behn; and, if you will take my advice, put her in the fire, for I found it impossible to get through the very first novel. But is it not,' she said, 'a very odd thing that I, an old woman of eighty and upwards, sitting alone, feel myself ashamed to read a book which sixty years ago I have heard read aloud for the amusement of large circles, consisting of the first and most creditable society of London.' This, of course, was owing to the gradual improvement of the national taste and delicacy."

to person and occasion. Among them are productions of quite a formal class, others, such as those addressed to intimate associates and friends, are naturally in a very different strain. Those sent to Mrs. Dunlop of Dunlop and those to Miss Chalmers have been already commented on as regards their special merits; and so have those—written in quite another key—of which Mrs. M'Lehose was the inspirer and recipient. His correspondence with George Thomson embodies many interesting and valuable remarks and opinions regarding Scottish songs and melodies, and regarding Burns's practice in composing his songs. All his letters may be called interesting in one respect or another, and they are valuable for the light they cast on the life and circumstances or the character of the writer. Many of them display a remarkable command of language—at times the language of unmeasured invective. Some of them, as we have seen, discuss the most solemn and serious subjects, and may contain passages written in an elevated semi-poetical strain. In this class are letters that show Burns at his best as a prose writer and as a man. Some are in a playful or humorous vein, and occasionally we find him producing rhapsodical effusions difficult to classify. Not a few contain shrewd penetrating judgments, criticisms, and comments on men and books, politics and politicians, matters of all kinds. On the whole they are perhaps somewhat apt to be lacking in spontaneity and naturalness, and to be marred by high-flown or stilted language and overstrained sentiment. Some of them may be called formal literary compositions rather than letters proper; and occasionally the writer made the same passage do duty in different letters to different correspondents.

THE POETICAL WORKS OF
ROBERT BURNS

POEMS AND SONGS.

EARLIEST TO 1786.

SONG—HANDSOME NELL.¹

TUNE—"I am a man unmarried."

"The following composition," says Burns, in his first Common-place Book, referring to this lyric, "was the first of my performances, and done at an early period of my life [probably 1775], when my heart glowed with honest warm simplicity, unacquainted and uncorrupted with the ways of a wicked world. The performance is, indeed, very puerile and silly, but I am always pleased with it, as it recalls to my mind those happy days when my heart was yet honest, and my tongue was sincere. The subject of it was a young girl, who really deserved all the praises I have bestowed upon her. I not only had this opinion of her then—but I actually think so still, now that the spell is long since broken, and the enchantment at an end."

O, once I lov'd a bonnie lass,
Ay, and I love her still;
And whilst that virtue warms my breast
I'll love my handsome Nell.

As bonnie lasses I hae seen, have
And mony full as braw, well-dressed
But for a modest gracefu' mien
The like I never saw.

A bonnie lass, I will confess,
Is pleasant to the ee, eye
But without some better qualities
She's no a lass for me.

But Nellie's looks are blithe and sweet,
And what is best of a', all
Her reputation is complete,
And fair without a flaw.

She dresses aye sae clean and neat, always
Both decent and genteel;
And then there's something in her gait
Gars ony dress look weel. makes well

¹ Of the subject of the song, Burns speaks more at large in the autobiographical sketch of his early days which he sent to Dr. Moore, and which will be found in the second volume of this work. The heroine's name was Nelly Kilpatrick, the daughter of a blacksmith to whom Burns was indebted for the loan of the *History of Sir William Wallace*. The inspiration took place in the harvest-field at Mount Oliphant,

"in my fifteenth autumn", he says in the letter to Dr. Moore, and one would understand that the little piece was composed at that time. But elsewhere the poet expressly says it was written when he was a few months more than his sixteenth year, that is in 1775.

Burns himself, says Lockhart, "characterizes it as a very puerile and silly performance, yet it

A gaudy dress and gentle air
 May slightly touch the heart,
 But it's innocence and modesty
 That polishes the dart.

'Tis this in Nelly pleases me,
 'Tis this enchants my soul;
 For absolutely in my breast
 She reigns without control.

SONG—TIBBIE, I HAE SEEN THE DAY.¹

TUNE—"Invercauld's Reel."

Burns, in his notes written in an interleaved copy of Johnson's *Scots Musical Museum*, presented to his friend Capt. Riddell, remarks in regard to this piece, "This song I composed about the age of seventeen." The year of its composition would therefore be probably 1776.

Oh, Tibbie, I hae seen the day,	have
Ye wad na been sae shy;	would not
For lack o' gear ye lightly me,	means slight
But, trowth, I care na by. ²	truth, I care not

Yestreen I met you on the moor,	last night
Ye spak' na, but gaed by like stoure;	went flying dust
Ye geck at me because I'm poor,	toss the head
But fient a hair care I.	deuce

Oh, Tibbie, &c.

When comin' hame on Sunday last,	home
Upon the road as I cam' past,	
Ye snufft an' gae your head a cast,	gave
But, trowth, I care't na by.	truth, I did not care

Oh, Tibbie, &c.

contains here and there lines of which he need hardly have been ashamed at any period of his life."

Among the poet's memoranda, is the following somewhat elaborate criticism by himself on the same song:—"The first distich of the first stanza is quite too much in the flimsy strain of our ordinary street ballads; and, on the other hand, the second distich is too much in the other extreme. The expression is a little awkward, and the sentiment too serious. Stanza the second I am well pleased with; and I think it conveys a fine idea of that amiable part of the sex—the agreeables; or what in our Scottish dialect we call a *sweet sony lass*. The third stanza has a little of the flimsy turn in it, and the third line has rather too serious a cast. The fourth stanza is a very indifferent one; the first line is, indeed, all in the strain of the second stanza, but the rest is mostly an expletive. The thoughts in the fifth stanza come finely up to my favourite idea—a *sweet sony*

lass: the last line, however, halts a little. The same sentiments are kept up with equal spirit and tenderness in the sixth stanza: but the second and fourth lines, ending with short syllables, hurt the whole. The seventh stanza has several minute faults; but I remember I composed it in a wild enthusiasm of passion, and to this hour I never recollect it but my heart melts, and my blood sallies at the remembrance."

¹ The heroine is said, by Mrs. Begg, the poet's sister, to have been Isabella Steven, the daughter of a small land-owner near Lochlea, which, if true, unsettles her brother's chronology, for he was nineteen when the removal to Lochlea took place.

² This stanza is inserted in Burns's first Common-place Book, extending from April, 1788, to October, 1785, and first printed in anything like complete form in 1872.—The Scotch idiom *care na by* means literally "care not by, or in regard to (that)."

- I doubt na, lass, but ye may think,
 Because ye hae the name o' clink, cash
 That ye can please me at a wink,
 Whene'er ye like to try.
 Oh, Tibbie, &c.
- But sorrow tak' him that's sae mean,
 Altho' his pouch o' coin were clean, pocket
 Wha follows ony saucy quean
 That looks sae proud and high.
 Oh, Tibbie, &c.
- Altho' a lad were e'er sae smart,
 If that he want the yellow dirt,
 Ye'll cast your head anither airt, direction
 And answer him fu' dry.
 Oh, Tibbie, &c.
- But if he hae the name o' gear, means
 Ye'll fasten to him like a brier,
 Tho' hardly he, for sense or lear, learning
 Be better than the kye. kine
 Oh, Tibbie, &c.
- But, Tibbie, lass, tak' my advice,
 Your daddie's gear mak's you sae nice;
 The deil a ane wad speir your price, devil a one would ask
 Were ye as poor as I.
 Oh, Tibbie, &c.
- There lives a lass beside yon park,
 I'd rather hae her in her sark, shift
 Than you wi' a' your thousand mark;
 That gars you look sae high. makes
 Oh, Tibbie, &c.

SONG—I DREAM'D I LAY.

"These two stanzas," says Burns, "I composed when I was seventeen [1776]: they are among the oldest of my printed pieces."

I dream'd I lay where flowers were springing,
 Gaily in the sunny beam;
 List'ning to the wild birds singing,
 By a falling, crystal stream:
 Straight the sky grew black and daring;
 Thro' the woods the whirlwinds rave;
 Trees with aged arms were warring
 O'er the swelling, drumlie wave. turbid

Such was my life's deceitful morning,
 Such the pleasures I enjoy'd ;
 But lang or noon, loud tempests storming ere
 A' my flowery bliss destroy'd.
 Tho' fickle Fortune has deceiv'd me,
 (She promis'd fair, and perform'd but ill ;)
 Of mony a joy and hope bereav'd me,
 I bear a heart shall support me still.¹

TRAGIC FRAGMENT.²

"In my early years, nothing less would serve me than courting the Tragic Muse. I was, I think, about eighteen or nineteen when I sketched the outlines of a tragedy forsooth; but the bursting of a cloud of family misfortunes, which had for some time threatened us, prevented my further progress. In those days I never wrote down anything; so, except a speech or two, the whole has escaped my memory. The following, which I most distinctly remember, was an exclamation from a great character—great in occasional instances of generosity, and daring at times in villainies. He is supposed to meet with a child of misery, and exclaims to himself, 'All villain as I am!'" &c.—R. B. —The piece was composed then in 1777 or 1778.

All villain as I am—a damnèd wretch,
 A hardened, stubborn, unrepenting sinner,
 Still my heart melts at human wretchedness;
 And with sincere but unavailing sighs
 I view the helpless children of distress!
 With tears indignant I behold the oppressor
 Rejoicing in the honest man's destruction,
 Whose unsubmitting heart was all his crime.—
 Ev'n you, ye hapless crew! I pity you;
 Ye whom the seeming good think sin to pity;
 Ye poor despised, abandoned vagabonds,
 Whom Vice, as usual, has turn'd o'er to ruin.
 Oh! but for friends and interposing Heaven,
 I had been driven forth like you forlorn,
 The most detested, worthless wretch among you!
 O injured God! Thy goodness has endow'd me
 With talents passing most of my compeers,
 Which I in just proportion have abused—
 As far surpassing other common villains
 As thou in natural parts has given me more.

¹ "On comparing these verses with those on "Handsome Nell," the advance achieved by the young bard in the course of two short years must be regarded with admiration."—J. G. LOCKHART.

² This fragment was first published by Cromek in 1808, but without the concluding five lines; it was found by that industrious collector among the poet's papers, headed by Burns's note given above. The piece was copied into the Common-place Book in March, 1784. Notwithstanding the note given by

Burns as to the origin of the Fragment, we find him heading one copy of it: "A Fragment in the Hour of Remorse, on Seeing a Fellow-Creature in Misery, whom I had once known in Better Days." Who can doubt that the lines beginning "With tears indignant," &c., refers to the tyrant factor whose insolent, threatening epistles used to set the family in tears; and that the "honest man" with "unsubmitting heart," was the poet's noble father.

THE TARBOLTON LASSES.

This is evidently an early production of the bard. Its exact date cannot be ascertained; its probable date may be given as 1778.

If ye gae up to yon hill-tap, Ye'll there see bonnie Peggy;	go
She kens her father is a laird, And she forsooth's a lady.	land-owner.
There Sophy tight, a lassie bright, Besides a handsome fortune: Wha canna win her in a night Has little art in courting.	who cannot
Gae down by Faile, and taste the ale, And tak a look o' Mysie; She's dour and din, a deil within, But aiblins she may please ye.	obstinate dun (sallow) perhaps
If she be shy, her sister try, Ye'll maybe fancy Jenny, If ye'll dispense wi' want o' sense— She kens hersel' she's bonnie.	
As ye gae up by yon hillside Speer in for bonnie Bessie; She'll gie ye a beck, and bid ye light, And handsomely address ye.	inquire give curtsy
There's few sae bonnie, nane sae gude, In a' King George' dominion; If ye should doubt the truth o' this— It's Bessy's ain opinion! ¹	none so good own

AH, WOE IS ME, MY MOTHER DEAR.

The following verses were copied from the Glenriddell MSS. in the Athenæum Library, Liverpool, and were contained in an account of these MSS., printed for private circulation in 1874. They were first published among the poems in Paterson's edition of Burns (Edin. 1877). They were probably written in 1778.

PARAPHRASE OF JEREMIAH XV. 10.

Ah, woe is me, my mother dear! A man of strife ye've born me: For sair contention I maun bear; They hate, revile, and scorn me.	sore must
--	--------------

¹ The above satirical verses first appeared in Chambers's edition of the poet's works in 1851, with the editor's critical remark that they are strikingly inferior to the young bard's average efforts; "yet, as expressive of a mood of his feelings regarding his fair neighbours in these days of simplicity, they appear not unworthy of preservation." It is to be regretted that Chambers does not inform us where he got these verses, nor on what grounds he felt satisfied as to their authorship.

I ne'er could lend on bill or bond,
That five per cent might bless me;
And borrowing, on the tither hand,
The deil a ane wad trust me.

other
devil a one would

Yet I, a coin-denièd wight,
By Fortune quite discarded;
Ye see how I am, day and night,
By lad and lass blackguarded.

SONG—MONTGOMERY'S PEGGY.¹

"The following fragment is done," writes Burns in his first Common-place Book, "something in imitation of the manner of a noble old Scotch piece called 'M'Millan's Peggy.' . . . My Montgomery's Peggy was my deity for six or eight months. She had been bred (though as the world says, without any just pretence for it) in a style of life rather elegant; but, as Vanburgh says in one of his comedies, 'My damned star found me out' there too; for though I began the affair there in a *gaieté de cœur*, or, to tell the truth, which will scarcely be believed, a vanity of showing my parts in courtship, particularly my abilities at a *billet-doux*, which I always piqued myself upon, made me lay siege to her; and when, as I always do in my foolish gallantries, I had battered myself into a very warm affection for her, she told me one day in a flag of truce, that her fortress had been for some time before the rightful property of another; but, with the greatest friendship, and politeness, she offered me every alliance except actual possession. I found out afterwards that what she told me of a pre-engagement was really true; but it cost me some heart-aches to get rid of the affair. I have even tried to imitate, in this extempore thing, that irregularity in the rhyme, which, when judiciously done, has such a fine effect on the ear." The date of composition is probably 1779.

TUNE—"Gala Water."

Altho' my bed were in yon muir,
Amang the heather, in my plaidie,
Yet happy, happy would I be,
Had I my dear Montgomery's Peggy.

When o'er the hill beat surly storms,
And winter nights were dark and rainy;
I'd seek some dell, and in my arms
I'd shelter dear Montgomery's Peggy.

Were I a baron proud and high,
And horse and servants waiting ready,
Then a' 'twad gie o' joy to me,
The sharin't with Montgomery's Peggy.²

¹ Peggy was housekeeper with Archibald Montgomery, Esq., of Coilsfield, and Burns had met her frequently at Tarbolton Mill. Besides they sat in the same church, like the Laird of Dumbiedykes and the

lady whom, from this circumstance, that worthy learned to admire, and afterwards married.

² Not well expressed. The meaning is, "all of joy it would give to me (would be) the sharing of it," &c.

THE RONALDS OF THE BENNALS.¹

This poem (written probably about 1780) was first published in Chambers's edition of Burns (1851); the editor does not indicate whence he derived it.

In Tarbolton ye ken, there are proper young men, And proper young lasses and a', man ; But ken ye the Ronalds that live in the Bennals, They carry the gree frae them a', man.	bear the palm from
Their father's a laird, ² and weel he can spar't, Braid money to tocher them a', man ; To proper young men he'll clink in the hand Gowd guineas a hunder or twa, man.	proprietor broad portion gold
There's ane they ca' Jean, I'll warrant ye've seen As bonnie a lass or as braw, man, But for sense and guid taste, she'll vie wi' the best, And a conduct that beautifies a', man.	call well-dressed
The charms o' the min', the langer they shine, The mair admiration they draw, man ; While peaches and cherries, and roses and lilies, They fade and they wither awa', man.	mind
If ye be for Miss Jean, tak' this frae a frien', A hint o' a rival or twa, man ; The Laird o' Blackbyre wad gang through the fire, If that wad entice her awa', man.	from would go
The Laird o' Braehead has been on his speed For mair than a towmond or twa, man, The Laird o' the Ford will straught on a board If he canna get her at a', man.	twelvemonth be stretched
Then Anna comes in, the pride o' her kin, The boast o' our bachelors a', man ; She's sonsy and sweet, sae fully complete, She steals our affections awa', man,	buxom
If I should detail the pick and the wale O' lasses that live here awa', man, The fault wad be mine, if they didna shine The sweetest and best o' them a', man.	choice

¹ The Bennals is a farm in the west part of Tarbolton parish, near Afton Lodge and a few miles from Lochlea (the poet's residence at this time). The farmer, Ronald, was considered to be a man of considerable means, and his two daughters were the belles of the district, being handsome and fairly well educated. Gilbert Burns wooed the elder sister Jean, but after a lengthened correspondence, he was rejected as being too poor. The poet himself seems to have had a liking for Anna, but was too proud to risk a refusal. But Fortune had humiliation in store

for the wealthy and purse-proud Ronalds. In November, 1789 (some nine or ten years after the above verses were written), Burns writes to his brother William :— "The only Ayrshire news that I remember in which I think you will be interested, is that Mr. Ronald is bankrupt. You will easily guess, that from his insolent vanity in his sunshine of life, he will feel a little retaliation from those who thought themselves eclipsed by him."

² *Laird* is a title popularly applied in Scotland to a proprietor of lands or houses.

I lo'e her mysel', but darena weel tell, My poverty keeps me in awe, man, For making o' rhymes, and working at times, Does little or naething at a', man.	love dare not well
Yet I wadna choose to let her refuse, Nor hae't in her power to say na, man ; For though I be poor, unnoticed, obscure, My stomach's as proud as them a', man.	would not have it
Though I canna ride in weel booted pride, And flee o'er the hills like a crow, man, I can haud up my head wi' the best o' the breed Though fluttering ever sae braw, mau.	fly crow hold well-dressed
My coat and my vest, they are Scotch o' the best, O' pairs o' guid breeks I hae twa, man, And stockings and pumps to put on my stumps, And ne'er a wrang steek in them a', man.	breeches stitch
My sarks they are few, but five o' them new, Twa' hundred ¹ as white as the snaw, man, A ten-shillings hat, a Holland cravat, There's no mony poets sae braw, man.	shirts well-dressed
I never had frien's weel-stockit in means, To leave me a hundred or twa, man, Nor weel tochered aunts, to wait on their drants, And wish them in hell for it a', man.	dowered drawing talk
I never was canny for hoarding o' money, Or claughten't together at a', man ; I've little to spend, and naething to lend, But deevil a shilling I awe, man.	cautious clutching owe
* * * * *	

SONG—ON CESSNOCK BANKS.²

TUNE—"If he be a Butcher neat and trim."

On Cessnock banks a lassie dwells,
Could I describe her shape and mien ;
Our lasses a' she far excels,
An' she has twa sparkling roguish een !

¹ The technical name of a coarsish kind of linen, woven with 1200 warp-threads: coarser, therefore, than the "seventeen hunder" linen mentioned in "Tam o' Shanter."

² There are two versions of this song in existence. The one here given is that printed in Pickering's Aldine edition from the poet's own MS. The other

is that published by Cromek in 1808, and stated by him to have been "recovered from the oral communication of a lady in Glasgow, whom the bard, early in life, dearly loved." This lady (said to have been the subject of the poem) was Ellison Begbie, the daughter of a small farmer in Galston parish, and was a servant with a family on the banks of the

She's sweeter than the morning dawn,
 When rising Phœbus first is seen;
 And dew-drops twinkle o'er the lawn;
 An' she has twa sparkling roguish een.

She's stately like yon youthful ash,
 That grows the cowslip braes between,
 And drinks the stream with vigour fresh;
 An' she has twa sparkling roguish een.

She's spotless like the flow'ring thorn,
 With flow'rs so white and leaves so green,
 When purest in the dewy morn;
 An' she has twa sparkling roguish een.

Her looks are like the vernal May,
 When ev'ning Phœbus shines serene;
 While birds rejoice in every spray;
 An' she has twa sparkling roguish een.

Her hair is like the curling mist
 That climbs the mountain-sides at e'en,
 When flow'r-reviving rains are past;
 An' she has twa sparkling roguish een.

Her forehead's like the show'ry bow,
 When gleaming sunbeams intervene,
 And gild the distant mountain's brow;
 An' she has twa sparkling roguish een.

Her cheeks are like yon crimson gem,
 The pride of all the flowery scene,
 Just opening on its thorny stem;
 An' she has twa sparkling roguish een.

Cessnock, about two miles from the Burnses' farm of Lochlea at the time this song was written, that is when the poet was twenty-one years of age. Ellison was, according to Mrs. Begg (Burns's sister), the *belle-fille* who the poet says jilted him while he was at Irvine, after having promised to marry him, and for whom he evidently had a sincere respect. She married some years after, and went to Glasgow, but nothing is known of her subsequent life. Several letters to her from Burns may be found in editions that contain his Correspondence. She could hardly be described as beautiful: her charms lay in her mind, and in this respect she was so superior to the average maidens of her rank in life, that Burns, after his acquaintance with Edinburgh ladies, declared she was, of all the women he had ever seriously addressed, the one most likely to have formed an agreeable companion for life.—Cromek's version of the present piece opens thus:—

On Cessnock banks there lives a lass,
 Could I describe her shape and mien;

The graces of her weel-faur'd face,
 And the glacin' of her sparklin' een!

The concluding line in each of the following stanzas runs:—

An' she's twa glancin' sparklin' een.

The fifth stanza reads:—

Her looks are like the sportive lamb
 When flow'ry May adorns the scene,
 That wantons round its bleating dam;
 An' she's twa glancin' sparklin' een.

There are some other slight variations, but what is of more importance is that Cromek's version wants two entire stanzas—the eighth and ninth. Stanza nine of the original has "teeth," apparently by a mere slip, as the lady's teeth are duly described in stanza eleven. We here follow Mr. Scott Douglas in giving "bosom's" instead.—So far as we are aware no tune is now known by such a name as that given under the title.

Her bosom's like the nightly snow,
 When pale the morning rises keen ;
 While hid the murm'ring streamlets flow ;
 An' she has twa sparkling roguish een.

Her lips are like yon cherries ripe,
 That sunny walls from Boreas screen,—
 They tempt the taste and charm the sight ;
 An' she has twa sparkling roguish een.

Her teeth are like a flock of sheep,
 With fleeces newly washen clean,
 That slowly mount the rising steep ;
 An' she has twa sparkling roguish een.

Her breath is like the fragrant breeze,
 That gently stirs the blossom'd bean,
 When Phœbus sinks behind the seas ;
 An' she has twa sparkling roguish een.

Her voice is like the ev'ning thrush,
 That sings on Cessnock banks unseen ;
 While his mate sits nestling in the bush ;
 An' she has twa sparkling roguish een.

But it's not her air, her form, her face,
 Tho' matching beauty's fabled queen,
 'Tis the mind that shines in ev'ry grace,
 An' chiefly in her roguish een.

SONG—HERE'S TO THY HEALTH, MY BONNIE LASS.¹

TUNE—"Laggan Burn."

Here's to thy health, my bonnie lass ;
 Guid night and joy be wi' thee ;
 I'll come nae mair² to thy bower-door,
 To tell thee that I lo'e thee.
 O dinna think, my pretty pink,
 But I can live without thee :
 I vow and swear I dinna care
 How lang ye look about ye.

love
 do not

¹ This has been often claimed as an early production of the poet, dating about 1780 ; later in life he is said to have revised it, and in the fifth volume of Johnson's *Museum* it appears as "written for this work by Robert Burns." We think it advisable to note, however, that the poet's sister, Mrs. Begg, states that it is one of those familiar ditties which were frequently sung at country firesides before her brother's

lyrics became known, and its character is quite in accordance with this statement. The concluding four lines seem to have little connection with what goes before, and might justify the suspicion that more than one hand has been at the making of the song.

² Evidently "no more" would better suit the versification ; but this is the reading of the *Museum*.

Thou'rt aye sae free informing me always
 Thou hast nae mind to marry;
 I'll be as free informing thee
 Nae time hae I to tarry.
 I ken thy friends try ilka means, every
 Frae wedlock to delay thee,
 Depending on some higher chance—
 But fortune may betray thee.

I ken they scorn my low estate,
 But that does never grieve me;
 But I'm as free as any he;
 Sna' siller will relieve me. little money
 I count my health my greatest wealth,
 Sae long as I'll enjoy it:
 I'll fear nae scant, I'll bode nae want,
 As lang's I get employment.

But far-off fowls hae feathers fair,
 And aye until ye try them:
 Tho' they seem fair still have a care,
 They may prove as bad as I am.
 But at twal at night, when the moon shines bright, twelve
 My dear I'll come and see thee;
 For the man that lo'es his mistress weel
 Nae travel makes him weary.

SONG—BONNIE PEGGY ALISON.¹

TUNE—"The Braes o' Balquidder."²

Burns had even thus early in his career (about 1780 or 1781), begun to eke out the remains of the old lyrics of his country. The chorus is all that in this instance he has deemed worthy of preservation. It belongs to an old song whose indelicacy seems to have condemned it to the uncertain keeping of the memories of men.

I'll kiss thee yet, yet,
 An' I'll kiss thee o'er again,
 An' I'll kiss thee yet, yet,
 My bonnie Peggy Alison.

Ilk care and fear, when thou art near, every
 I ever mair defy them, O;
 Young kings upon their hansel throne newly attained
 Are no sae blest as I am, O!
 I'll kiss thee yet, &c.

¹ The heroine of this song was Ellison, or Alison Begbie, in whose praise was also composed "On Cessnock banks" (see above). It is also supposed that she inspired the charming "Mary Morison."

² This tune is now more popularly connected with "I'm o'er young to marry yet."

When in my arms, wi' a' thy charms,
 I clasp my countless treasure, O ;
 I seek nae mair o' heaven to share,
 Than sic a moment's pleasure, O !
 I'll kiss thee yet, &c. no more
such

And by thy een, sae bonnie blue,
 I swear I'm thine for ever, O !
 And on thy lips I seal my vow,
 And break it shall I never, O.
 I'll kiss thee yet, &c.

SONG—MARY MORISON.¹

TUNE—"Bide ye yet."

In a letter to Thomson, the poet styles this, "one of my juvenile works," and it is inferred from a note of his brother Gilbert's that the heroine was Ellison Begbie. See note to preceding song.

O Mary, at thy window be,
 It is the wish'd, the trysted hour ! appointed
 Those smiles and glances let me see,
 That make the miser's treasure poor !
 How blythely wad I bide the stoure, dust
 A weary slave frae sun to sun ;
 Could I the rich reward secure,
 The lovely Mary Morison.

Yestreen, when, to the trembling string,
 The dance gaed thro' the lighted ha', last night
went
 To thee my fancy took its wing,
 I sat, but neither heard nor saw :
 Tho' this was fair, and that was braw, well-dressed
 And yon the toast of a' the town,
 I sigh'd, and said among them a',
 "Ye are na Mary Morison."

O Mary, canst thou wreck his peace,
 Wha for thy sake wad gladly die ?
 Or canst thou break that heart of his,
 Whase only faut is loving thee ? whose fault
not give
 If love for love thou wilt na gie,
 At least be pity to me shown ;
 A thought ungentle canna be
 The thought o' Mary Morison.

¹ "Of all the productions of Burns the pathetic and serious love songs, which he left behind him, in the manner of old ballads, are, perhaps, those which take the deepest and most lasting hold of the mind. Such are the lines to 'Mary Morison.'"—HAZLITT.

The tune to which Burns composed the song, as

intimated above, was "Bide ye yet." In Thomson's collection it is set to an air called "The Glasgow Lasses," arranged by Beethoven. Wilson, the famous Scottish vocalist, sang it to a melody called "The Miller," and this is now a more popular setting than any of the others.

A PRAYER

UNDER THE PRESSURE OF VIOLENT ANGUISH.

"There was a certain period of my life that my spirit was broke by repeated losses and disasters which threatened, and, indeed, effected the utter ruin of my fortune. My body, too, was attacked by that most dreadful distemper, a hypochondria or confirmed melancholy; in this wretched state, the recollection of which makes me yet shudder, I hung my harp on the willow trees, except in some lucid intervals, in one of which I composed the following."—BURNS'S COMMON-PLACE BOOK, March, 1784. It was probably written about the same time as the next piece.

O Thou Great Being! what Thou art
Surpasses me to know:
Yet sure I am, that known to Thee
Are all Thy works below.

Thy creature here before Thee stands,
All wretched and distrest;
Yet sure those ills that wring my soul
Obey Thy high behest.

Sure Thou, Almighty, canst not act
From cruelty or wrath!
O, free my weary eyes from tears,
Or close them fast in death!

But if I must afflicted be,
To suit some wise design;
Then man my soul with firm resolves
To bear and not repine.

WINTER—A DIRGE.¹

"There is something," says the poet in his Common-place Book, April, 1784, "even in the

Mighty tempest, and the hoary waste
Abrupt and deep, stretch'd o'er the buried earth,—

which raises the mind to a serious sublimity, favourable to every thing great and noble. There is scarcely any earthly object gives me more—I do not know if I should call it pleasure—but something which exalts me, something which enraptures me—than to walk in the sheltered side of a wood, or high plantation, in a cloudy winter day, and hear a stormy wind howling among the trees and raving over the plain. It is my best season for devotion: my mind is rapt up in a kind of enthusiasm to *Him*, who, in the pompous language of Scripture, 'walks on the wings of the wind.' In one of these seasons, just after a tract of misfortunes [probably about the end of 1781], I composed the following song—tune, 'MacPherson's Farewell.'"

The wintry west extends his blast,
And hail and rain does blow;
Or the stormy north sends driving forth
The blinding sleet and snow:
While tumbling brown, the burn comes down,
And roars frae bank to brae;
And bird and beast in covert rest
And pass the heartless day.

¹ In 1787 the poet notes this as being the oldest of his then printed pieces.

“The sweeping blast, the sky o’ercast,”¹
 The joyless winter-day,
 Let others fear, to me more dear
 Than all the pride of May:
 The tempest’s howl, it soothes my soul,
 My griefs it seems to join,
 The leafless trees my fancy please,
 Their fate resembles mine!

Thou Power Supreme, whose mighty scheme
 Those woes of mine fulfil,
 Here, firm, I rest, they must be best,
 Because they are Thy will!
 Then all I want (O, do thou grant
 This one request of mine!)
 Since to enjoy thou dost deny,
 Assist me to resign.

A PRAYER

IN THE PROSPECT OF DEATH.

“This prayer was composed,” says Burns, “when fainting fits, and other alarming symptoms of pleurisy, or some other dangerous disorder, first put nature on the alarm.” It was, therefore, probably written during his short and unfortunate sojourn at Irvine in 1781.

O Thou unknown, Almighty Cause
 Of all my hope and fear!
 In whose dread presence, ere an hour,
 Perhaps I must appear!

If I have wander’d in those paths
 Of life I ought to shun;
 As something, loudly, in my breast,
 Remonstrates I have done;

Thou know’st that Thou hast formed me
 With passions wild and strong;
 And list’ning to their witching voice
 Has often led me wrong.

Where human weakness has come short,
 Or frailty stept aside,
 Do Thou, All-Good! for such Thou art,
 In shades of darkness hide.

Where with intention I have err’d,
 No other plea I have,
 But, Thou art good; and goodness still
 Delighteth to forgive.

¹ Dr. Young.—R. E.

STANZAS

ON THE SAME OCCASION.¹

Why am I loth to leave this earthly scene?
 Have I so found it full of pleasing charms?
 Some drops of joy with draughts of ill between:
 Some gleams of sunshine 'mid renewing storms:
 Is it departing pangs my soul alarms?
 Or death's unlovely, dreary, dark abode?
 For guilt, for guilt, my terrors are in arms;
 I tremble to approach an angry God,
 And justly smart beneath His sin-avenging rod.

Fain would I say, "Forgive my foul offence!"
 Fain promise never more to disobey;
 But, should my Author health again dispense,
 Again I might desert fair virtue's way;
 Again in folly's path might go astray:
 Again exalt the brute and sink the man;
 Then how should I for heavenly mercy pray,
 Who act so counter heavenly mercy's plan?
 Who sin so oft have mourn'd, yet to temptation ran?

O Thou, great Governor of all below!
 If I may dare a lifted eye to Thee,
 Thy nod can make the tempest cease to blow,
 Or still the tumult of the raging sea:
 With that controlling power assist even me,
 Those headlong furious passions to confine;
 For all unfit I feel my powers to be,
 To rule their torrent in th' allowed line;
 O, aid me with Thy help, Omnipotence Divine!

PARAPHRASE OF THE FIRST PSALM.

This and the poetical version of the Ninetieth Psalm following were probably written about the same period as the three preceding pieces, the winter of 1781-82.

The man, in life wherever plac'd,
 Hath happiness in store,
 Who walks not in the wicked's way,
 Nor learns their guilty lore!

¹ These "Stanzas" seem to have been written about the same time as the "Prayer" preceding, and the piece was apparently a favourite with the author, who gave it some polishing before inserting it in the Edinburgh edition of 1787. In his Common-place

Book it was entitled, "Misgivings in the Hour of Despondency and Prospect of Death;" in the Stair manuscript, into which he afterwards copied the poem, he altered this to "Misgivings of Despondency on the Approach of the Gloomy Monarch of the Grave."

Nor from the seat of scornful pride
 Casts forth his eyes abroad,
 But with humility and awe
 Still walks before his God.

That man shall flourish like the trees
 Which by the streamlets grow ;
 The fruitful top is spread on high,
 And firm the root below.

But he whose blossom buds in guilt
 Shall to the ground be cast,
 And like the rootless stubble, tost
 Before the sweeping blast.

For why? that God the good adore
 Hath giv'n them peace and rest,
 But hath decreed that wicked men
 Shall ne'er be truly blest.

THE FIRST SIX VERSES OF THE NINETIETH
 PSALM PARAPHRASED.

Probably, like the above, written in winter, 1781-82.

O Thou, the first, the greatest friend
 Of all the human race !
 Whose strong right hand has ever been
 Their stay and dwelling place !

Before the mountains heav'd their heads
 Beneath Thy forming hand,
 Before this pond'rous globe itself
 Arose at Thy command :

That power which rais'd and still upholds
 This universal frame,
 From countless, unbeginning time,
 Was ever still the same.

Those mighty periods of years
 Which seem to us so vast,
 Appear no more before Thy sight
 Than yesterday that's past.

Thou giv'st the word : Thy creature, man,
 Is to existence brought :
 Again Thou say'st, " Ye sons of men,
 Return ye into nought !"

Thou layest them, with all their cares,
 In everlasting sleep;
 As with a flood Thou tak'st them off
 With overwhelming sweep.

They flourish like the morning flower,
 In beauty's pride array'd;
 But long ere night cut down, it lies
 All wither'd and decay'd.

SONG—RAGING FORTUNE.

A FRAGMENT.

This song was composed about 1781 or 1782, under the pressure of a heavy train of those misfortunes to which the youth of Burns was subject. "Twas at the same time," says he in the first Common-place Book, referring to the close of one of these "dreadful periods," as he calls them, "I set about composing an air in the old Scotch style. I am not musical scholar enough to prick down my tune properly, so it can never see the light, and perhaps 'tis no great matter; but the following were the verses I composed to suit it. The tune consisted of three parts, so that the above verses just went through the whole air."

O raging Fortune's withering blast
 Has laid my leaf full low, O!¹
 O raging Fortune's withering blast
 Has laid my leaf full low, O!

My stem was fair, my bud was green,
 My blossom sweet did blow, O;
 The dew fell fresh, the sun rose mild,
 And made my branches grow, O.

But luckless Fortune's northern storms
 Laid a' my blossoms low, O;
 But luckless Fortune's northern storms
 Laid a' my blossoms low, O.

SONG, IN THE CHARACTER OF A RUINED FARMER.²

TUNE—"Go from my window, Love, do."

The sun he is sunk in the west,
 All creatures retirèd to rest,
 While here I sit, all sore beset,
 With sorrow, grief and woe:
 And it's O, fickle Fortune, O!

¹ The recurrence of this O at the end of each alternate line is a decided blemish. Readers had better consider it omitted.

² There can be little doubt that the "Ruined

Farmer" was the poet's father, whose unavailing struggles against misfortune were brought to a close in February, 1784.

The prosperous man is asleep,
 Nor hears how the whirlwinds sweep;
 But Misery and I must watch
 The surly tempest blow:
 And it's O, fickle Fortune, O!

There lies the dear partner of my breast,
 Her cares for a moment at rest:
 Must I see thee, my youthful pride,
 Thus brought so very low?
 And it's O, fickle Fortune, O!

There lie my sweet babes in her arms;
 No anxious fear their little hearts alarms;
 But for their sake my heart does ache
 With many a bitter throe:
 And it's O, fickle Fortune, O!

I once was by Fortune caressed,
 I once could relieve the distressed,
 Now life's poor support hardly earned
 My fate will scarce bestow:
 And it's O, fickle Fortune, O!

No comfort, no comfort I have!
 How welcome to me were the grave!
 But then my wife and children dear—
 O, whither would they go?
 And it's O, fickle Fortune, O!

O whither, O whither shall I turn,
 All friendless, forsaken, forlorn?
 For in this world, rest and peace
 I never more shall know!
 And it's O, fickle Fortune, O!

SONG—MY FATHER WAS A FARMER.

TUNE—"The Weaver and his Shuttle, O."

"The following song," says Burns, in the Common-place Book already referred to, "is a wild rhapsody, miserably deficient in versification; but as the sentiments are the genuine feelings of my heart, for that reason I have a particular pleasure in conning it over." It was written probably about 1781-82.

My father was a farmer upon the Carrick border, O,
 And carefully he bred me in decency and order, O:
 He bade me act a manly part, though I had ne'er a farthing, O,
 For without an honest manly heart, no man was worth regarding, O.

Then out into the world my course I did determine, O,
 Tho' to be rich was not my wish, yet to be great was charming, O.

My talents they were not the worst; nor yet my education, O;
Resolved was I, at least to try, to mend my situation, O.

In many a way, and vain essay, I courted Fortune's favour, O;
Some cause unseen still stept between, to frustrate each endeavour, O;
Sometimes by foes I was o'erpower'd; sometimes by friends forsaken, O;
And when my hope was at the top, I still was worst mistaken, O.

Then sore harass'd, and tir'd at last, with Fortune's vain delusion, O;
I dropt my schemes, like idle dreams, and came to this conclusion, O;
The past was bad, and the future hid; its good or ill untrièd, O;
But the present hour was in my pow'r, and so I would enjoy it, O.

No help, nor hope, nor view had I; nor person to befriend me, O;
So I must toil, and sweat, and broil, and labour to sustain me, O,
To plough and sow, and to reap and mow, my father bred me early, O;
For one, he said, to labour bred, was a match for Fortune fairly, O.

Thus all obscure, unknown, and poor, thro' life I'm doomed to wander, O,
Till down my weary bones I lay in everlasting slumber, O:
No view nor care, but shun whate'er might breed me pain or sorrow, O;
I live to-day, as well's I may, regardless of to-morrow, O.

But cheerful still, I am as well as a monarch in a palace, O,
Tho' Fortune's frown still hunts me down, with all her wonted malice, O;
I make indeed, my daily bread, but ne'er can make it farther, O;
But as daily bread is all I need, I do not much regard her, O.

When sometimes by my labour I earn a little money, O,
Some unforeseen misfortune comes generally upon me, O;
Mischance, mistake, or by neglect, or my good-natur'd folly, O;
But come what will, I've sworn it still, I'll ne'er be melancholy, O.

All you who follow wealth and power with unremitting ardour, O,
The more in this you look for bliss, you leave your view the farther, O;
Had you the wealth Potosi boasts, or nations to adore you, O,
A cheerful honest-hearted clown I will prefer before you, O.

EXTEMPORE VERSES—"I'LL GO AND BE A SODGER."

"Come, stubborn pride and unshrinking resolution, accompany me through this, to me, miserable world. Your friendship I think I can count on though I should date my letters from a marching regiment. I reckoned on a recruiting drum as my forlorn hope."—BURNS TO MISS CHALMERS, Jan. 22, 1788. Dr. Currie gives April, 1782, as the date of this impromptu. It is transcribed in the book of blank paper, into which it was the poet's expressed intention of entering farm memorandums when he occupied Mossiel farm in March, 1784.

O why the deuce should I repine,
And be an ill foreboder?
I'm twenty-three, and five feet nine—
I'll go and be a sodger.

I gat some gear wi' meikle care,
 I held it weel thegither;
 But now it's gane, and something mair—
 I'll go and be a sodger.

got means
 together
 more

SONG—THE CURE FOR ALL CARE.

TUNE—"Prepare, my dear brethren, to the tavern let's fly."

These lines were probably written about 1782, some months after Burns had been passed and raised as a freemason. He apparently modelled the song (such as it is) on a Bacchanalian ditty in *Yair's Charmer* (1751), the concluding line of one of whose stanzas runs:

And a big-bellied bottle's a mighty good thing.

No churchman am I for to rail and to write,
 No statesman nor soldier to plot or to fight,
 No sly man of business contriving to snare,—
 For a big-belly'd bottle's the whole of my care.

The peer I don't envy, I give him his bow;
 I scorn not the peasant, tho' ever so low;
 But a club of good fellows, like those that are here,
 And a bottle like this, are my glory and care.

Here passes the squire on his brother—his horse;
 There centum per centum, the cit, with his purse;
 But see you The Crown how it waves in the air!
 There, a big-belly'd bottle still eases my care.

The wife of my bosom, alas! she did die;
 For sweet consolation to church I did fly;
 I found that old Solomon provèd it fair,
 That a big-belly'd bottle's a cure for all care.

I once was persuaded a venture to make;
 A letter inform'd me that all was to wreck;—
 But the pursy old landlord just waddled up stairs,
 With a glorious bottle that ended my cares.

"Life's cares they are comforts,"¹ a maxim laid down
 By the bard, what d'ye call him, that wore the black gown;
 And, faith, I agree with th' old prig to a hair;
 For a big-belly'd bottle's a heaven of care.

Added in a Mason Lodge.

Then fill up a bumper and make it o'erflow,
 And honours masonic prepare for to throw;
 May every true brother of the compass and square,
 Have a big-belly'd bottle when harass'd with care.

¹ Young's "Night Thoughts."—R. B.

JOHN BARLEYCORN.

A BALLAD.

This ballad, probably produced in 1782, was copied into the first Common-place Book, under date of June, 1785, with the following incomplete note: "I once heard the old song, that goes by this name, sung; and being very fond of it, and remembering only two or three verses of it, viz.: the 1st, 2d, and 3d, with some scraps which I have interwoven here and there in the following piece. . . ." The old ballad is given in Jamieson's *Popular Ballads* (1806) from his own recollection as a boy.

There was three kings into the east,¹
 Three kings both great and high,
 An' they hae sworn a solemn oath
 John Barleycorn should die.

They took a plough and plough'd him down,
 Put clods upon his head,
 And they hae sworn a solemn oath
 John Barleycorn was dead.

But the cheerful spring came kindly on,
 And show'rs began to fall;
 John Barleycorn got up again,
 And sore surprised them all.

The sultry suns of summer came,
 And he grew thick and strong,
 His head weel arm'd wi' pointed spears,
 That no one should him wrong.

The sober autumn enter'd mild,
 When he grew wan and pale;
 His bending joints and drooping head
 Show'd he began to fail.

His colour sicken'd more and more,
 He faded into age;
 And then his enemies began
 To show their deadly rage.

They've ta'en a weapon long and sharp,
 And cut him by the knee;
 Then tied him fast upon a cart,
 Like a rogue for forgerie.

They laid him down upon his back,
 And cudgell'd him full sore;
 They hung him up before the storm,
 And turn'd him o'er and o'er.

They fillèd up a darksome pit
 With water to the brim,

¹ Burns always gave this line with *was*. The *was* | many of his editors prefer the less characteristic and
 has an antique ring with it which *were* has not; but | less Scotch form.

They heavèd in John Barleycorn,
 There let him sink or swim.

They laid him out upon the floor,
 To work him further wo,
 And still, as signs of life appear'd,
 They toss'd him to and fro.

They wasted, o'er a scorching flame,
 The marrow of his bones;
 But a miller us'd him worst of all,
 For he crush'd him 'tween two stones.

And they hae ta'en his very heart's blood,
 And drank it round and round;
 And still the more and more they drank,
 Their joy did more abound.

John Barleycorn was a hero bold,
 Of noble enterprise,
 For if you do but taste his blood,
 'Twill make your courage rise.

'Twill make a man forget his wo;
 'Twill heighten all his joy:
 'Twill make the widow's heart to sing,
 Tho' the tear were in her eye.

Then let us toast John Barleycorn,
 Each man a glass in hand;
 And may his great posterity
 Ne'er fail in old Scotland!¹

THE DEATH AND DYING WORDS OF POOR MAILIE,

THE AUTHOR'S ONLY PET YOWE.

AN UNCO MOURNFU' TALE.

"He had, partly by way of frolic, bought a ewe and two lambs from a neighbour, and she was tethered in a field adjoining the house at Lochlea. He and I were going out with our teams, and our two younger brothers to drive for us at mid-day, when Hugh Wilson, a curious-looking awkward boy, clad in plaiding, came to us with much anxiety in his face, with the information that the ewe had entangled herself in the tether and was lying in the ditch. Robert was much tickled with Hughoc's appearance and postures on the occasion. Poor Mailie was set to rights, and when we returned from the plough in the evening, he repeated to me her 'Death and Dying Words,' pretty much in the way they now stand."—GILBERT BURNS.

As Mailie, an' her lambs thegither,	together
Were ae day nibbling on the tether,	one
Upon her clout she coost a hitch,	hoof cast a loop
An' ower she warsled in the ditch:	struggled

¹ The version copied into the Common-place Book | proved version, published in the first Edinburgh
 contains many unrhythmic lines; the author's im- | edition of 1787, is what we have followed.

There, groaning, dying, she did lie,
When Hughoc¹ he came doytin by. walking stupidly

Wi' glowrin' een, an' lifted han's, staring eyes
Poor Hughoc like a statue stan's;
He saw her days were near-hand ended,
But, wae's my heart! he could na mend it! nearly
He gapèd wide, but naething spak! woe is
At length Poor Mailie silence brak.

“O thou, whase lamentable face
Appears to mourn my woefu' case!
My dying words attentive hear,
An' bear them to my master dear.

“Tell him, if e'er again he keep
As muckle gear as buy a sheep, much money
O, bid him never tie them mair more
Wi' wicked strings o' hemp or hair!
But ca' them out to park or hill, drive field
And let them wander at their will;
So may his flock increase, an' grow
To scores o' lambs, an' packs o' woo'!

“Tell him, he was a master kin',
An' aye was guid to me and mine; always
An' now my dying charge I gie him, give
My helpless lambs I trust them wi' him.

“O, bid him save their harmless lives,
Frae dogs, an' tods, an' butchers' knives! foxes
But gie them guid cow-milk their fill,
Till they be fit to fend themsel': provide for
An' tent them duly, e'en an' morn, tend
Wi' teats o' hay an' rippis o' corn. tufts handfuls

“An' may they never learn the gaets ways
Of ither vile wanrestfu' pets! restless
To slink thro' slaps, an' reave an' steal, gaps in fences
At stacks o' pease, or stocks o' kail. colewort plants
So may they, like their great forbears, forefathers
For monie a year come thro' the shears:
So wives will gie them bits o' bread,
An' bairns greet for them when they're dead. weep

“My poor toop-lamb, my son an' heir, tup
O, bid him breed him up wi' care!
An', if he live to be a beast,
To put some havins in his breast! put good manners

¹ A neighbor herd-callan [neighbour herd-boy] about three-fourths as wise as other folk.—R. B. *Hughoc* is the familiar diminutive of *Hugh*.

An' warn him, what I winna name,
To stay content wi' yowes at hame;
An' no to rin an' wear his cloots,
Like ither menseless, graceless brutes.

ewes
run hoofs
unmannered

"An' niest my yowie, silly thing,
Gude keep thee frae a tether string!
O, may thou ne'er forgather up
Wi' ony blastit, moorland toop;
But aye keep mind to moop an' mell,
Wi' sheep o' credit like thyself!"¹

next
keep company
to associate

"And now, my bairns, wi' my last breath,
I lea'e my blessing wi' you baith:
An' when you think upo' your Mither,
Mind to be kind to ane anither.

both
one another

"Now, honest Hughoc, dinna fail,
To tell my master a' my tale;
An' bid him burn this cursed tether,
An', for thy pains, thou'se get my blether."

do not
bladder

This said, poor Mailie turn'd her head,
An' clos'd her een amang the dead.

eyes

POOR MAILIE'S ELEGY.

Lament in rhyme, lament in prose,
Wi' saut tears trickling down your nose,
Our bardie's fate is at a close,

salt

Past a' remead!

all remedy

The last sad cape-stane of his woes;

cope-stone

Poor Mailie's dead!

It's no the loss o' warl's gear,
That could sae bitter draw the tear,
Or mak our bardie, dowie, wear

world's wealth

The mourning weed:

melancholy

He's lost a friend and neibor dear,

neighbour

In Mailie dead.

Thro' a' the town she trotted by him;

"town" = farm

A lang half-mile she could descry him;

Wi' kindly bleat, when she did spy him,

She ran wi' speed:

¹ "The expiring animal's admonitions touching the education of the 'poor toop-lamb her son and heir,' and the 'yowie, silly thing,' her daughter, are from the same peculiar vein of sly homely wit, imbedded

upon fancy, which he afterwards dug with a bolder hand in the 'Twa Dogs,' and perhaps to its utmost depth in his 'Death and Dr. Hornbook.'"—J. G. LOCKHART.

A friend mair faithfu' ne'er came nigh him, Than Mailie dead.	more
I wat she was a sheep o' sense, An' could behave hersel' wi' mense : I'll say't, she never brak a fence, Thro' thievish greed.	wot decorum
Our bardie, lanely, keeps the spence Sin' Mailie's dead.	parlour
Or, if he wanders up the howe, Her living image in her yowe, Comes bleating to him, owre the knowe, For bits o' bread ;	hollow ewe hillock
An' down the briny pearls rowe For Mailie dead.	roll
She was nae get o' moorland tips, Wi' tawted ket, an' hairy hips ; For her forbears were brought in ships Frae yont the Tweed :	offspring rams matted fleece forefathers from beyond
A bonnier fleesh ne'er cross'd the clips Than Mailie dead. ¹	shears
Wae worth the man wha first did shape That vile, wanchancie thing—a rape ! It maks guid fellows girn an' gape, Wi' chokin' dread ;	unlucky rope grin
An Robin's bonnet wave wi' crape, For Mailie dead.	
O, a' ye bards on bonnie Doon ! An' wha on Ayr your chanter's tune ! Come, join the melancholious croon O' Robin's reed !	
His heart will never get aboon His Mailie dead. ²	above

¹ Original MS.

She was nae get o' runted rams, Wi' woo like goats and legs like trams, She was the flower o' Fairlie lambs	ill-bred cart-shafts
Now Robin, greetin', chows the hams O' Mailie dead.	chews

comes forth here and there in evanescent and beautiful touches, as in his *Address to the Mouse*, or to the *'Farmer's Mare'*, or in his *'Elegy on Poor Mailie*, which last may be reckoned his happiest effort of this kind. In these pieces there are traits of a humour as fine as that of Sterne, yet altogether different, original, and peculiar—the humour of Burns."—THOMAS CARLYLE.

² "But a tenderer sportfulness dwells in him, and

SONG—THE RIGS O' BARLEY.

TUNE—"Corn Rigs are bonnie."

In the copy of Johnson's *Museum* annotated for Captain Riddell of Glenriddell Burns writes: "All the old words that ever I could meet with to this air were the following, which seems to have been an old chorus:—

O corn rigs and rye rigs,
O corn rigs are bonnie;
And whene'er you meet a bonny lass,
Proen up her cockernony."¹

It was upon a Lammas night,
When corn rigs are bonnie, ridges
Beneath the moon's unclouded light,
I held away to Annie:
The time flew by wi' tentless heed, careless
Till 'tween the late and early,
Wi' sma' persuasion, she agreed
To see me thro' the barley.

Corn rigs, an' barley rigs,
An' corn rigs are bonnie:
I'll ne'er forget that happy night,
Amang the rigs wi' Annie.²

The sky was blue, the wind was still,
The moon was shining clearly:
I set her down, wi' right good will,
Amang the rigs o' barley:
I ken't her heart was a' my ain: knew own
I lov'd her most sincerely;
I kiss'd her owre and owre again, over
Amang the rigs o' barley.

Corn rigs, &c.

I lock'd her in my fond embrace;
Her heart was beating rarely:
My blessings on that happy place,
Amang the rigs o' barley!
But by the moon and stars so bright,
That shone that hour so clearly!
She aye shall bless that happy night, always
Amang the rigs o' barley.

Corn rigs, &c.

¹ The following lines occur in Ramsay's "Gentle Shepherd:"—

He kis'd and vow'd he wad be mine,
And loo'd me best of ony;
That gars me like to sing sinsyne
O corn rigs are bonnie.

The melody is very old.

² The "Annie" celebrated in this song has been differently identified with Annie Blair and Annie

Ronald, both daughters of farmers in Tarbolton parish. But it could hardly be the latter, whom Burns worshipped at a distance, as hinted in the "Ronalds of the Bennals." Anne Rankine of Adamhill (daughter of "rough, rude, ready-witted Rankine," the poet's friend, see p. 38), boasted throughout life that she was the heroine of this more warm than delicate effusion. The song was probably written in 1788. The last stanza used to be instanced by the bard as one of the triumphs of his art.

But Peggy dear, the evening's clear,
 Thick flies the skimming swallow;
 The sky is blue, the fields in view,
 All fading-green and yellow:
 Come let us stray our gladsome way,
 And view the charms of nature;
 The rustling corn, the fruited thorn,
 And every happy creature.

We'll gently walk, and sweetly talk,
 Till the silent moon shine clearly;
 I'll grasp thy waist, and, fondly prest,
 Swear how I love thee dearly:
 Not vernal show'rs to budding flow'rs,
 Not autumn to the farmer,
 So dear can be as thou to me,
 My fair, my lovely charmer!

SONG—MY NANNIE, O.¹

TUNE—"My Nannie, O."

"Shenstone observes finely that love verses writ without any passion are the most nauseous of all conceits; and I have often thought that no man can be a proper critic of love composition, except he himself, in one or more instances, have been a warm votary of this passion. As I have been all along a miserable dupe to Love, and have been led into a thousand weaknesses and follies by it, for that reason I put the more confidence in my critical skill in distinguishing FOPPERY and CONCEIT from real PASSION and NATURE. Whether the following song will stand the test I will not pretend to say, because it is MY OWN; only I can say it was, at the time, REAL."—BURNS, *Common-place Book*, April, 1784. The song was probably written about 1783, but was subsequently revised.

Behind yon hills, where Lugar² flows,
 'Mang moors an' mosses many, O,
 The wintry sun the day has clos'd,
 And I'll awa to Nannie, O.

The westlin wind blows loud and shill;
 The night's baith mirk an' rainy, O;

western shrill
 both dark

¹ The heroine of this song was, according to Gilbert, the poet's brother, "a farmer's daughter in Tarbolton parish, named Fleming, to whom the poet paid some of that roving attention which he was continually devoting to some one. Her charms were, indeed, mediocre, and what she had were sexual, which, indeed, was the characteristic of the greater part of his mistresses." [Letter to George Thomson, 3d June, 1819.] It should be added, however, that Mrs. Begg, the poet's sister, gives the honour of having inspired the song to Peggy Thomson, the Kirkoswald *fillette*, on whom the preceding song was composed.

² In all editions of Burns's works up to and including that of 1794, Stinchar (or Stinsiar) stood in the place of Lugar. The latter name was thought more euphonious, and the author sanctioned the alteration

in 1792, as appears from his letter to George Thomson, dated 26th October of that year: "In the printed copy of 'My Nannie O' the name of the river is horridly prosaic. I will alter it,

Behind yon hills where { Girvan / Lugar } flows.

'Girvan' is the name of the river that suits the idea of the stanza best. 'Lugar' is the most agreeable modulation of syllables."

The Lugar is a tributary of the Ayr. Like its principal, it pursues its way for some miles through a deep chasm in the red sandstone of the district, and "moors and mosses" are hardly a special feature of its course. The Girvan and Stinchar, lying farther to the south, both much longer than the Lugar, traverse moors and mosses in their upper courses at least.

But I'll get my plaid, an' out I'll steal, An' owre the hills to Nannie, O.	over
My Nannie's charming, sweet, an' young: Nae artfu' wiles to win ye, O: May ill befa' the flattering tongue That wad beguile my Nannie, O.	would
Her face is fair, her heart is true, She's spotless as she's bonnie, O: The op'ning gowan, wet wi' dew, Nae purer is than Nannie, O.	daisy
A country lad is my degree, And few there be that ken me, O; But what care I how few they be? I'm welcome aye to Nannie, O.	know
My riches a' 's my penny-fee, An' I maun guide it cannie, O; But warl's gear ne'er troubles me, My thoughts are a' my Nannie, O.	wages must use it carefully world's wealth
Our auld guidman delights to view His sheep and kye thrive bonnie, O; But I'm as blythe that hauds his pleugh, An' has nae care but Nannie, O.	old farmer kine holds
Come weel, come woe, I care na by, I'll tak' what Heav'n will sen' me, O; Nae ither care in life have I, But live, an' love my Nannie, O. ¹	do not care other

SONG—WHA IS THAT AT MY BOWER DOOR?²

TUNE—"Lass, an' I come near thee."

Wha is that at my bower door?
(O wha is it but Findlay.)
Then gae your gate, ye's nae be here!
(Indeed maun I, quo' Findlay.)

go your way, you shall not
must

¹ In the version of this natural and touching lyric which its author copied into his Common-place Book, the following chorus appears:—

And O my bonny Nannie O,
My young, my handsome Nannie O,
Tho' I had the world all at my will,
I would give it all for Nannie O.

Subsequently his more matured taste suppressed it.

² This song was communicated by Burns to the fourth volume of Johnson's *Museum*. Cromeek says

Gilbert Burns told him that "this song was suggested to his brother by the 'Auld Man's Address to the Widow' ['The Auld Man's Best Argument'] printed in Ramsay's *Tea-Table Miscellany*, which the poet first heard sung before he had seen that collection, by Jean Wilson, a silly old widow woman, then living at Tarbolton, remarkable for the simplicity and *naïveté* of her character, and for singing old Scots songs with a peculiar energy and earnestness of manner." We may add that the resemblance between the two songs is of the very slightest character.

What mak ye, sae like a thief?
 (O come and see, quo' Findlay.)
 Before the morn ye'll work mischief.
 (Indeed will I, quo' Findlay.)
 Gif I rise and let you in—
 (Let me in, quo' Findlay.)
 Ye'll keep me waukin' wi' your din. awake
 (Indeed will I, quo' Findlay.)
 In my bower if ye should stay—
 (Let me stay, quo' Findlay.)
 I fear ye'll bide till break o' day.
 (Indeed will I, quo' Findlay.)
 Here this night, if ye remain,—
 (I'll remain, quo' Findlay.)
 I dread ye'll learn the gate again. way
 (Indeed will I, quo' Findlay.)
 What may pass within this bower,—
 (Let it pass, quo' Findlay.)
 Ye maun conceal till your last hour.
 (Indeed will I, quo' Findlay!)

SONG—GREEN GROW THE RASHES.¹

TUNE—"Green grow the rashes."

In the first Common-place Book after two paragraphs of not very profound moralizing, in which mankind generally are divided into two classes, the GRAVE and the MERRY, the poet winds up: "The foregoing was to have been an elaborate dissertation on the various species of men, but as I cannot please myself on the arrangement of my ideas on the subject, I must wait till further experience and nicer observations throw more light on the subject. In the meantime I shall set down the following fragment, which as it is the genuine language of my heart, will enable anybody to determine which of the classes I belong to." The date of its entry in the Common-place Book is Aug. 1784, but it was said to have been written before this, when Burns was at Lochlea. The last stanza was added at a later period.

Green grow the rashes, O! rashes
 Green grow the rashes, O!
 The sweetest hours that e'er I spend,
 Are spent among the lasses, O.
 There's nought but care on ev'ry han',
 In ev'ry hour that passes, O:
 What signifies the life o' man,
 An 'twere na for the lasses, O?
 Green grow, &c.

¹ This light-hearted effusion was modelled on a spirited old song bearing the same title and having a similar chorus. It was a great favourite of our ancestors, and the air belonging to it is, according to Robert Chambers, "one of the oldest which have been handed down to us." The old song contains here

and there a freedom of touch indicating the hand of a master:—

We're a' dry wi' drinking o't,
 We're a' dry wi' drinking o't:
 The parson kiss'd the fiddler's wife,
 An' he could na preach for thinking o't.

The war'ly race may riches chase, worldly
 An' riches still may fly them, O ;
 An' tho' at last they catch them fast,
 Their hearts can ne'er enjoy them, O.
 Green grow, &c.

But gie me a canny hour at e'en, quiet
 My arms about my dearie, O ;
 An' war'ly cares, and war'ly men,
 May a' gae tapsalteerie, O !
 Green grow, &c. topsy-turvy

For you sae douce, ye sneer at this, grave
 Ye're nought but senseless asses, O :
 The wisest man the warl' e'er saw, world
 He dearly lov'd the lasses, O.
 Green grow, &c.

Auld Nature swears, the lovely dears
 Her noblest work she classes, O :
 Her 'prentice han' she tried on man,
 An' then she made the lasses, O.¹
 Green grow, &c.

REMORSE—A FRAGMENT.²

"I entirely agree with that judicious philosopher Mr. Smith, in his excellent *Theory of Moral Sentiments*, that Remorse is the most painful sentiment that can embitter the human bosom. Any ordinary pitch of fortitude may bear up tolerably well, under those calamities in the procurement of which we ourselves have had no hand ; but when our own follies or crimes have made us miserable and wretched, to bear it up with manly firmness, and at the same time have a proper penitential sense of our misconduct—this is a glorious effort of self-command."—COMMON-PLACE BOOK, Sept. 1783.

Of all the numerous ills that hurt our peace—
 That press the soul, or wring the mind with anguish,
 Beyond comparison the worst are those
 By our own folly or our guilt brought on ;
 In ev'ry other circumstance, the mind
 Has this to say : "It was no deed of mine :"
 But, when to all the evil of misfortune
 This sting is added : "Blame thy foolish self !"
 Or wors'er far, the pangs of keen Remorse,
 The torturing, gnawing consciousness of guilt—

¹ The conceit contained in this verse (as pointed out by several editors) is found thus expressed in a comedy called *Cupid's Whirligig*, published in 1607 :—

Since we were made before you, should we not love and admire you as the last, and, therefore, perfect work of Nature? Man was made when nature was but an apprentice, but woman when she was a skilful mistress of her art.

In all likelihood Burns never saw this drama, but

an extract including those lines was introduced into a work entitled *The British Muse, a Collection of Thoughts*, by Thomas Hayward, 4 vols. Lond. 1738, which had a pretty wide circulation in his time.

² The present piece was copied into the poet's first Common-place Book under date September, 1783. The lines are probably a lamentation over his follies and dissipations at Irvine.

Of guilt, perhaps, where we've involved others,
 The young, the innocent, who fondly lov'd us;
 Nay more, that very love the cause of ruin!
 O burning hell! in all thy store of torments
 There's not a keener lash.
 Lives there a man so firm, who while his heart
 Feels all the bitter horrors of his crime
 Can reason down its agonising throbs;
 And, after proper purpose of amendment,
 Can firmly force his jarring thoughts to peace?
 O happy, happy, enviable man!
 O glorious magnanimity of soul!

EPITAPH—FOR THE AUTHOR'S FATHER.

These lines are engraved on the humble headstone in Alloway Kirkyard, over the grave of William Burness, the poet's father, who died at Lochlea, 13th February, 1784. The epitaph received careful elaboration at the hand of Burns. The first line, so happily expressed, was preceded by at least two readings, found in the poet's handwriting:—

O ye who sympathize with virtue's pains—

for which the writer himself suggested the substitution of

O ye whose hearts deceased merit pains—

each of which is conspicuously inferior to the line as we have it.

O ye whose cheek the tear of pity stains,
 Draw near with pious rev'rence and attend!
 Here lie the loving husband's dear remains,
 The tender father, and the gen'rous friend;
 The pitying heart that felt for human woe;
 The dauntless heart that fear'd no human pride;
 The friend of man, to vice alone a foe;
 "For ev'n his failings lean'd to virtue's side."¹

EPITAPH—ON A FRIEND.

An honest man here lies at rest,
 As e'er God with his image blest;
 The friend of man, the friend of truth;
 The friend of age, and guide of youth:
 Few hearts like his with virtue warm'd,
 Few heads with knowledge so inform'd;
 If there's another world, he lives in bliss;
 If there is none, he made the best of this.²

¹ Goldsmith.

² In Burns's original Common-place Book the above is headed thus:—"Epitaph on my own friend, and

my father's friend, William Muir in Tarbolton Mill." This is the "Willie" of "Willie's Mill" in "Death and Dr. Hornbook."

EPITAPH—ON A CELEBRATED RULING ELDER.¹

Here souter Hood in death does sleep;—
 To h—ll, if he's gane thither,
 Satan, gie him thy gear to keep,
 He'll haud it weel thegither.

money
 hold it well together

BALLAD ON THE AMERICAN WAR.

A FRAGMENT.²

TUNE—"Killiecrankie."

When Guilford good our pilot stood,
 And did our hellim thraw, man,
 Ae night, at tea, began a plea,
 Within America, man :
 Then up they gat the maskin'-pat,
 And in the sea did jaw, man ;
 An' did nae less, in full congress,
 Than quite refuse our law, man.
 Then thro' the lakes Montgomery takes,
 I wat he was nae slaw, man ;
 Down Lowrie's burn³ he took a turn,
 And Carleton did ca', man :
 But yet, what-reck, he, at Quebec,
 Montgomery-like did fa', man,
 Wi' sword in hand, before his band,
 Amang his en'mies a', man.
 Poor Tammy Gage, within a cage
 Was kept at Boston ha', man ;
 Till Willie Howe took o'er the knowe
 For Philadelphia, man :
 Wi' sword an' gun he thought a sin
 Guid Christian blood to draw, man ;
 But at New-York, wi' knife an' fork,
 Sir-loin he hackèd sma', man.
 Burgoyne gaed up, like spur an' whip,
 Till Fraser brave did fa', man ;
 Then lost his way, ae misty day,
 In Saratoga shaw, man.

helm turn
 one quarrel
 got tea-pot
 dash
 not slow
 drive
 nevertheless
 fall
 hall
 knoll
 went
 wood

¹ Not a Mauchline elder, and persecutor of Gavin Hamilton, as has been supposed, but a Tarbolton elder, of most penurious habits, named William Hood, by trade a "souter" or shoemaker.

² When Dr. Blair read this ballad he remarked that "Burns's politics smelt of the smithy." It was written probably early in 1784, but first published in the Edinburgh edition of 1787, and only after the Earl of Glencairn, and the Hon. Henry Erskine, then

Dean of Faculty, had given their approval. The letter written by Burns to Erskine in this connection was first printed in the *Ayr Observer*, October, 1846. The personal and historical allusions are familiar to all who have studied the history of that interesting period, with its galaxy of great statesmen and orators, and its struggles pregnant with such mighty and unforeseen issues.

³ The *burn*, i.e. river of Lawrence, the St. Lawrence.

Cornwallis fought as long 's he dought,	was able
An' did the Buckskins ¹ claw, man ;	
But Clinton's glaive frae rust to save,	
He hung it to the wa', man.	wall
Then Montague, an' Guilford too,	
Began to fear a fa', man ;	
And Sackville doure, wha stood the stoure,	stubborn dust (of battle)
The German chief to thraw, man :	thwart
For Paddy Burke, like ony Turk,	
Nae mercy had at a', man ;	
And Charlie Fox threw by the box,	
An' lows'd his tinkler jaw, ² man.	
Then Rockingham took up the game	
Till death did on him ca', man ;	call
When Shelburne meek held up his cheek	
Conform to gospel law, man ;	
Saint Stephen's boys, wi' jarring noise,	
They did his measures thraw, man,	thwart
For North an' Fox united stocks,	
An' bore him to the wa', man.	
Then clubs an' hearts were Charlie's cartes,	cards
He swept the stakes awa', man,	
Till the diamond's ace, of Indian race,	
Led him a sair <i>faux pas</i> , man ;	
The Saxon lads, wi' loud placads,	cheers
On Chatham's boy did ca', man ;	
An' Scotland drew her pipe an' blew,	
"Up, Willie, waur them a', man !"	worst
Behind the throne then Grenville's gone,	
A secret word or twa', man ;	
While sleet Dundas arous'd the class	sly
Be-north the Roman wa', man :	north of
An' Chatham's wraith, in heavenly graith,	ghost garb
(Inspirèd bardies saw, man)	
Wi' kindling eyes cried, "Willie, rise !	
Would I ha'e fear'd them a', man ?"	
But, word an' blow, North, Fox, and Co.,	
Gowf'd Willie like a ba', man,	knocked about
Till Southrons raise, and coost their claise	cast off clothes
Behind him in a raw, man ;	row
An' Caledon threw by the drone,	
An' did her whittle draw, man ;	knife
An' swear fu' rude, thro' dirt an' blood	swore
To make it guid in law, man.	
* * * * *	

¹ Buckskins, a term applied to the American troops during the Revolutionary war.

² Unloosed his tinker tongue, i.e. indulged in the coarse rallery characteristic of a tinker.

SONG—THE RANTING DOG THE DADDIE O'T.

TUNE—"East nook o' Fife."

We have the poet's own authority for asserting that these verses were sent to a "young girl, a particular acquaintance of his, at that time under a cloud." This is supposed to be the affair alluded to in his autobiographical letter to Dr. Moore (1787) as occurring shortly after he put his hand to the plough, on his return from Irvine. If so the song was probably written some little time before the next following piece, the "young girl" being the mother of his own child.

O wha my babie clouts will buy?	
O wha will tent me when I cry?	attend to
Wha will kiss me where I lie?	
The rantin' dog the daddie o't.	frolisome
O wha will own he did the fau't?	
O wha will buy my groanin'-maut?	lying-in ale
O wha will tell me how to ca't?	call it
The rantin' dog the daddie o't.	
When I mount the creepie-chair,	stool of repentance in church
Wha will sit beside me there?	
Gie me Rob, I'll seek nae mair,—	no more
The rantin' dog the daddie o't.	
Wha will crack to me my lane?	chat when alone
Wha can mak' me fidgin' fain?	keenly fond
Wha will kiss me o'er again?	
The rantin' dog the daddie o't.	

THE POET'S WELCOME TO HIS ILLEGITIMATE CHILD.¹

"The first instance that entitled him to the venerable appellation of father."—R. B.

Thou's welcome, wean! mishanter fa' me,	child	misadventure befall
If ought of thee, or of thy mammy,		
Shall ever danton me, or awe me,		daunt
My sweet wee lady,		
Or if I blush when thou shalt ca' me		call
Tit-ta or daddy.		
Wee image of my bonny Betty,		
I fatherly will kiss and daut thee,		fondle
As dear and near my heart I set thee		
Wi' as guid will,		
As a' the priests had seen me get thee,		
That's out o' h-ll.		
What tho' they ca' me fornicator,		
And tease my name in kintra clatter:		country gossip

¹ Elizabeth (daughter of Elizabeth Paton), the "sonsie, smirking, dear-bought Bess" of "The Inventory," who grew up in Gilbert Burns's household, married, had a family, and died in 1816.

The mair they talk I'm kent the better,	more	known
E'en let them clash;	tattle	
An auld wife's tongue's a feckless matter	trifling	
To gie ane fash.	give one	trouble

Sweet fruit o' mony a merry dint,		
My funny toil is no a' tint,	lost	
Sin' thou cam' to the war' asklent	aslant	
Which fools may scoff at;		
In my last plack thy part's be in't,	farthing	
The better half o't.		

Tho' I should be the waur bestead,	worse	
Thou's be as braw and bienly clad,	fine	warmly
And thy young years as nicely bred		
Wi' education,		
As ony brat o' wedlock's bed		
In a' thy station.		

And if thou be what I would hae thee,	would have	
And tak' the counsel I shall gie thee,	give	
A lovin' father I'll be to thee,		
If thou be spared:		
Thro' a' thy childish years I'll ee thee,	eye	
And think't weel war'd.	spent	

Gude grant that thou may aye inherit		
Thy mither's person, grace, and merit,		
And thy poor worthless daddy's spirit,		
Without his failins,		
'Twill please me mair to see thee heir it,		
Than stockit mailins.	farms	

EPISTLE TO JOHN RANKINE¹

ENCLOSING SOME POEMS.

O rough, rude, ready-witted Rankine,		
The wale o' cocks for fun and drinkin'!	choice	
There's mony godly folks are thinkin'		
Your dreams ² an' tricks		
Will send you, Korah-like, a-sinkin',		
Straught to auld Nick's.	straight	

¹ Burns's friend, John Rankine, farmer at Adam-hill, near Lochlea, was an inveterate wag. He entertained a "saunt" to a jorum of toddy, and as the hot-water kettle contained boiled whisky, the more the good man took the more hopelessly drunk he got.

² A certain humorous dream of his was then making a noise in the country-side.—R. B. Rankine was famous for inventing amusing dreams in which, by way of joke, his acquaintances figured or were in some way concerned.

Ye hae sae monie cracks and cants, tales and tricks
 And in your wicked drucken rants, drunken frolics
 Ye mak' a devil o' the saunts, saints
 An' fill them fou; tipsy
 And then their failings, flaws, an' wants,
 Are a' seen thro'.

Hypocrisy, in mercy spare it!
 That holy robe, O dinna tear it! do not
 Spare't for their sakes wha aften wear it,
 The lads in black!
 But your curst wit, when it comes near it,
 Rives't aff their back. tears it

Think, wicked sinner, wha ye're skaithing, harming
 It's just the Blue-gown badge and claithing¹ clothing
 O' saunts; tak' that, ye lea'e them naething
 To ken them by, know
 Frae ony unregenerate heathen from
 Like you or I.²

I've sent you here some rhyming ware,
 A' that I bargain'd for an' mair; more
 Sae, when ye hae an hour to spare,
 I will expect
 Yon sang,³ ye'll sen't wi' cannie care, thoughtful
 And no neglect.

Tho' faith, sma' heart hae I to sing!
 My muse dow scarcely spread her wing! can
 I've play'd mysel' a bonnie spring, tune
 An' danc'd my fill!
 I'd better gane an' sair'd the king, gone and served
 At Bunker's Hill.

¹The blue-gown belonged to a privileged order of Scottish mendicants now extinct. They derived their name from the colour of the habit which they wore, and with which they were wont to be supplied at the expense of royalty, in conformity, it is said, with an ordinance of the Catholic Church. On the annual return of the royal birth-day each bedesman received in addition to the cloak or gown of light blue coarse cloth, a badge and a leathern purse, containing as many shillings Scots (pennies sterling) as the sovereign was years old. The badge conferred on them the general privilege of wandering over Scotland, in pursuit of their calling, in despite of all laws against mendicity. Every reader will at once recall to mind, as a favourable specimen of the class, the Edie Ochiltree of Scott. In his introduction to the *Antiquary* Sir Walter gives an interesting account of the blue-gowns as a whole, with anecdotes of one or two distinguished members of the tribe. Burns seems to have looked forward, with a gloomy and almost misanthropic feeling, to closing his own career in the

character of a beggar. Thus in his "Epistle to Davie," after a reflection on the inequality with which the gifts of fortune are shared, and a boast of their power to earn by labour their daily bread, he remarks:—

The last o't, the warst o't,
 Is only but to beg.

At a later period of his life Burns had not got altogether quit of such darkening anticipations. In his "Dedication to Gavin Hamilton," after boasting of the independence which his ability to plough conferred, and his consequent want of necessity for cringing to the great for the means of subsistence, he says,

And when I downa yoke a naig,
 Then, Lord be thankit, I can beg!

²This gross solecism in grammar (Scotch or English), though necessary to the rhyme, grates sadly on the ear.

³A song he had promised the author.—R. B.

'Twas ae night lately in my fun,	one
I gaed a roving wi' the gun,	went
An' brought a pairtrick to the grun',	partridge ground
A bonnie hen,	
And, as the twilight was begun,	
Thought nane wad ken.	
The poor wee thing was little hurt ;	
I straikit it a wee for sport,	stroked
Ne'er thinkin' they wad fash me for't;	trouble
But, deil-ma-care !	
Somebody tells the poacher-court	
The hale affair.	whole
Some auld us'd hands had ta'en a note,	
That sic a hen had got a shot ;	such
I was suspected for the plot ;	
I scorn'd to lie ;	
So gat the whissle o' my groat,	took the consequences
An' pay't the fee.	
But, by my gun, o' guns the wale,	choice
An' by my pouther an' my hail,	powder
An' by my hen, an' by her tail,	
I vow an' swear !	
The game shall pay o'er moor an' dale,	
For this, niest year.	next
As soon's the clockin-time is by,	brooding-time
An' the wee pouts begun to cry,	pouts
L—d, I'se hae sportin' by an' by,	
For my gowd guinea:	gold
Tho' I should herd the Buckskin kye ¹	kine
For't in Virginia.	
Trowth, they had muckle for to blame !	in truth
'Twas neither broken wing nor limb,	
But twa-three draps about the wame	belly
Scarce thro' the feathers ;	
An' baith a yellow George to claim,	both guinea
An' thole their blethers !	suffer their idle talk
It pits me aye as mad's a hare ;	puts
So I can rhyme nor write nae mair ;	
But pennyworths again is fair,	tit for tat
When time's expedient :	
Meanwhile I am, respected Sir,	
Your most obedient.	

¹ In the war of the American independence the native American troops were known by the name of "Buckskins." By "Buckskin kye" Burns perhaps means the slaves—contemplating the possibility of

his having to betake himself to America for his misdeeds at home; or it might mean that he had thoughts of turning soldier—"sairing the king," to use his own words above. The American war was over by this time.

SONG—O LEAVE NOVELS.

TUNE—"Mauchline Belles."

The first and third stanzas of this song seem to have been improvised during one of his light-hearted moods, about the date of the occupation of Mossgiel farm, March, 1784. The second and fourth stanzas were added for the sixth volume of Johnson's *Museum*.—Mauchline is a small town about a mile from the farm.

O leave novéls, ye Mauchline belles,
Ye're safer at your spinning-wheel;
Such witching books are baited hooks,
For rakish rooks like Rob Mossgiel.

Your fine Tom Jones and Grandisons,
They make your youthful fancies reel;
They heat your brains, and fire your veins,
And then you're prey for Rob Mossgiel.

Beware a tongue that's smoothly hung,
A heart that warmly seems to feel;
That feeling heart but acts a part,—
'Tis rakish art in Rob Mossgiel.

The frank address, the soft caress,
Are worse than poisoned darts of steel,
The frank address, and politesse,
Are all finesse in Rob Mossgiel.

SONG—THE BELLES OF MAUCLINE.¹TUNE—"Bonnie Dundee."²

In Mauchline there dwells six proper young belles,
The pride of the place and its neighbourhood a';
Their carriage and dress, a stranger would guess,
In Lon'on or Paris they'd gotten it a':

¹ The matrimonial fates of the "six proper young belles" of Mauchline, were as follows:—Miss (Helen) Miller was married to Dr. Mackenzie of Mauchline, a friend of Burns's. Miss Markland was married to a Mr. Finlay, an officer of excise first at Tarbolton (where he was appointed to teach Burns the mysteries of gauging and excise book-keeping) and afterwards at Greenock. Miss Smith was married to Mr. James Candlish, an early friend of the poet's, and to whom he addresses a letter in March 1787, bearing the style "Student in Physic, Glasgow College," and opening, "My ever dear, old acquaintance." Mr. Candlish, after his union with the witty Miss Smith, received an appointment as a teacher in connection with Edinburgh University, and died in 1806, leaving behind him six of a family, the youngest of whom was Dr. Candlish, one of the founders and great leaders of the Free Church

of Scotland. Miss Betty (Miller), sister of the first-mentioned belle, was married to a Mr. Templeton, and died early in life. Miss Morton bestowed her beauty (of which she is said to have had a considerable share) and her fortune (amounting to five or six hundred pounds entirely under her own control) on a Mr. Paterson, a farmer in Ochiltree parish. Jean Armour "the jewel" became the wife of the poet. Mr. Chambers notes that as late as 1850 three of the belles, Mrs. Paterson, Mrs. Finlay, and Mrs. Candlish survived.

² There are two popular Scotch airs known under this name: the bold stirring tune sung to Scott's song "To the Lords o' Convention 'twas Claverhouse spoke," and the more gently flowing melody sung to M'Neil's "Saw ye my wee thing?" It is to this latter air that Burns wrote the above song.

Miss Miller is fine, Miss Markland's divine,
 Miss Smith she has wit, and Miss Betty is braw:
 There's beauty and fortune to get with Miss Morton,
 But Armour's the jewel for me o' them a'.

SONG—WHEN FIRST I CAME TO STEWART KYLE.

TUNE—" *I had a horse, I had nae mair.*"¹

This fragment is entered in the Common-place Book under date August, 1784. The "Mauchline lady" is doubtless Jean Armour.

When first I came to Stewart Kyle,²
 My mind it was na steady;
 Where'er I gaed, where'er I rade, went rode
 A mistress still I had aye:
 But when I came roun' by Mauchline town,
 Not dreading' any body,
 My heart was caught before I thought,
 And by a Mauchline lady.

EPITAPH—ON A NOISY POLEMIC.

James Humphrey, a jobbing mason, a village oracle in matters of doctrine, was the subject of this rather weak effusion. He survived till 1844, having reached the age of 86. In his latter days he was the recipient of many an alms-gift, through stating with pride that he was Burns's "bleth'ring bitch."

Below thir stanes lie Jamie's banes: these stones
 O Death, it's my opinion,
 Thou ne'er took such a bleth'ring b-tch babbling
 Into thy dark dominion!

EPITAPH—ON A HENPECKED COUNTRY SQUIRE.

As father Adam first was fool'd,
 A case that's still too common—
 Here lies a man a woman rul'd,
 The devil rul'd the woman.

EPIGRAM—ON THE SAID OCCASION.

O death, hadst thou but spared his life
 Whom we, this day, lament!
 We freely wad exchang'd the wife, would (have)
 And a' been weel content.

¹ This is the title of an old song of which Burns's words are in some measure a parody.

² Stewart Kyle is that part of Kyle lying between the rivers Irvine and Ayr (see p. 75).

Ev'n as he is, cauld in his graff,
 The swap we yet will do't:
 Tak thou the carlin's carcase off,
 Thou'se get the saul o' boot.

grave
 exchange
 scolding old woman
 to boot

ANOTHER.

This and the two immediately preceding epigrams were aimed at Campbell of Netherplace, Mauchline, and his wife. They were published in the first edition of Burns's poems, but were withdrawn from subsequent ones. They can pain no one now, and are here given as curiosities, though their merit is not great.

One Queen Artemisia, as old stories tell,
 When deprived of her husband she lovèd so well,
 In respect for the love and affection he'd show'd her
 She reduc'd him to dust, and she drank off the powder.

But Queen Netherplace, of a different complexion,
 When call'd on to order the fun'ral direction,
 Would have eat her dead lord, on a slender pretence,
 Not to show her respect, but—to save the expense.

ON TAM THE CHAPMAN.¹

As Tam the Chapman on a day
 Wi' Death forgather'd by the way,
 Weel pleas'd, he greets a wight sae famous,
 And Death was nae less pleas'd wi' Thomas,
 Wha cheerfully lays down the pack,
 And there blows up a hearty crack:
 His social, friendly, honest heart
 Sae tickled Death, they couldna part:
 Sae, after viewing knives and garters,
 Death takes him hame to gie him quarters.

met

 conversation

EPIGRAMMATIC LINES TO J. RANKINE.

Ae day, as Death, that gruesome carl,
 Was driving to the tither warl'
 A mixtie-maxtie motley squad,
 And mony a guilt-bespotted lad;
 Black gowns of each denomination,
 And thieves of every rank and station,

one
 other world
 miscellaneous

¹ These verses, singularly enough, were first given to the world by William Cobbett in his *Magazine*. Cobbett became acquainted with the subject of them when the latter was in his old days and resident in London. He was named Thomas Kennedy, an early friend of the poet's, and, at the time the epitaph was written, a traveller for a mercantile house, hence the appellation of "chapman."

"Young stranger, whither wand'rest thou?"
Began the reverend sage;

"Does thirst of wealth thy step constrain,
Or youthful pleasure's rage?
Or haply, press'd with cares and woes,
Too soon thou hast began
To wander forth, with me, to mourn
The miseries of man.

"The sun that overhangs yon moors,¹
Out-spreading far and wide,
Where hundreds labour to support
A haughty lordling's pride:²
I've seen yon weary winter sun
Twice forty times return;
And ev'ry time has added proofs,
That man was made to mourn.

"O man! while in thy early years,
How prodigal of time!
Misspending all thy precious hours,
Thy glorious youthful prime!
Alternate follies take the sway;
Licentious passions burn;
Which tenfold force gives nature's law,
That man was made to mourn.

"Look not alone on youthful prime,
Or manhood's active might;
Man then is useful to his kind,
Supported is his right:
But see him on the edge of life,
With cares and sorrows worn,
Then age and want—Oh! ill-match'd pair—
Show man was made to mourn.

"A few seem favourites of fate,
In pleasure's³ lap caress'd;
Yet, think not all the rich and great
Are likewise truly blest.
But, oh! what crowds in ev'ry land,
All wretched and forlorn;⁴
Thro' weary life this lesson learn,
That man was made to mourn.

"Many and sharp the num'rous ills⁵
Inwoven with our frame!

¹ In the poet's Common-place Book the following variations occur:—

¹ "Yon sun that hangs o'er Carrick moors."

² "The lordly Cassilis' pride."

³ "Fortune's."

⁴ "To wants and sorrows born."

⁵ "Many the ills that Nature's hand
Has woven," &c.

More pointed still we make ourselves
 Regret, remorse, and shame!
 And man, whose heaven-erected face
 The smiles of love adorn,
Man's inhumanity to man
 Makes countless thousands mourn!

"See yonder poor o'erlaboured wight,
 So abject, mean, and vile,
 Who begs a brother of the earth
 To give him leave to toil;
 And see his lordly fellow-worm¹
 The poor petition spurn,
 Unmindful, tho' a weeping wife
 And helpless offspring mourn.

"If I'm design'd yon lordling's slave,—
 By nature's law² designed,—
 Why was an independent wish
 E'er planted in my mind?
 If not, why am I subject to
 His cruelty and scorn?
 Or why has man the will and power
 To make his fellow mourn?

"Yet, let not this too much, my son,
 Disturb thy youthful breast:
 This partial view of human-kind
 Is surely not the last!
 The poor, oppressèd, honest man,
 Had never, sure, been born,
 Had there not been some recompense
 To comfort those that mourn!

"O death! the poor man's dearest friend,
 The kindest and the best!
 Welcome the hour my agèd limbs
 Are laid with thee at rest!
 The great, the wealthy, fear thy blow,
 From pomp and pleasure torn;
 But, oh! a blest relief to those
 That weary-laden, mourn!"³

¹ "Several of the poems were produced for the purpose of bringing forward some favourite sentiment of the author. He used to remark to me, that he could not conceive a more mortifying picture of human life than a man seeking work. In casting about in his mind how the sentiment might be brought forward, the elegy, 'Man was made to Mourn,' was composed."
 —GILBERT BURNS.

² "Hand," for "law," is the reading given in the poet's Common-place Book.

³ "In 'Man was made to Mourn,' whatever might be the casual idea that set the poet to work, it is but too evident that he wrote from the habitual feelings of his own bosom. The indignation with which he through life contemplated the inequality of human condition, and particularly—and who shall say with absolute injustice?—the contrast between his own worldly circumstances and intellectual rank, was never more bitterly nor more loftily expressed than in some of these stanzas."—J. G. LOCKHART.

THE TWA HERDS, OR THE HOLY TUILZIE,¹

"The first of my poetic offspring that saw the light was a burlesque lamentation on a quarrel between two reverend Calvinists, both of them *dramatis personæ* in my 'Holy Fair.' I had a notion myself that the piece had some merit; but to prevent the worst I gave a copy of it to a friend who was very fond of such things, and told him I could not guess who was the author of it, but that I thought it pretty clever. With a certain description of the clergy, as well as laity it met with a roar of applause."—BURNS'S AUTOBIOGRAPHICAL LETTER TO DR. MOORE.—The title, it may be as well to remark, means "The two *shepherds*, or the holy brawl."

Blockheads, with reason, wicked wits abhor,
But fool with fool is barbarous civil war.—Pope.

O a' ye pious godly flocks,	
Weel fed on pastures orthodox,	
Wha now will keep you frae the fox,	from
Or worrying tykes,	dogs
Or wha will tent the waifs and crocks,	tend old ewes
About the dykes?	built fences

The twa best herds in a' the wast,	shepherds
That e'er gae gospel horn a blast	gave
These five and twenty simmers past,	
O! dool to tell,	sorrow
Hae had a bitter black out-cast	quarrel
Atween themsel'.	

O Moodie, man, and wordy Russell,	worthy
How could you raise so vile a bustle,	
Ye'll see how New-Light herds will whistle,	
And think it fine!	

The Lord's cause ne'er gat sic a twistle,	got such a twist
Sin' I hae min'.	have recollection

¹ At the time at which the "Twa Herds" was composed—probably about the end of 1784—to use the words of Burns, "polemical divinity was putting the country half mad." The parties in the controversy then carried on regarding the comparative efficacy of faith and works, were designated by the names of Old and New Light. Burns, partly from education, and from his connection with Gavin Hamilton, who took a prominent part in the controversy, and who, from certain singularities in walk and conversation, had drawn upon himself the anathema of his parish minister Mr. Auld, one of the leaders of the Old Light party, and partly, it may be supposed, from still smarting under the "rebuke" of the same reverend divine, attached himself with all the recklessness of a partisan to the party of New Light controversialists. A personal quarrel between Mr. Moodie, minister of Riccarton, and Mr. Russell, minister of the High Church, Kilmarnock, both enjoying the benefit of the Old Light, afforded too favourable an opportunity for the exercise of his talent for satire—in which he had already discovered the secret of his power—to be allowed to escape. The biographers of Burns, however, differ in their statements of the ground of con-

troversy which resulted in the quarrel celebrated in the "Twa Herds." Lockhart represents it as proceeding from a misunderstanding concerning parish boundaries; and as taking place in the presbytery in open court, to which the announcement of the discussion had drawn a multitude of the country people, and Burns among the rest. Allan Cunningham, on the other hand, represents the quarrel as having taken place, in consequence of a controversy on "effectual calling," in which the parties engaged on their way home from the Monday sermon following a sacrament; and details the particulars of the quarrel. The matter is of no great consequence. The ninth stanza of the poem seems to incline the weight of evidence in favour of the first account. Had the parties been really guilty of coming to blows, as was even hinted, all mention of such a circumstance would scarce have been omitted from the poem—presenting, as it would have done, so much broader a mark for the shafts of the poet's satire.

It may be added to all this, that the law of church patronage also formed a fruitful subject of discussion and dissension among the Old and New Light controversialists.

O, sirs! whae'er wad hae expekit Your duty ye wad sae negleckit, Ye wha were ne'er by lairds respeckit, To wear the plaid, But by the brutes themselves eleckit, To be their guide.	would have would (have) so proprietors
What flock wi' Moodie's flock could rank, Sae hale and hearty every shank! Nae poison'd sour Arminian stank, He let them taste, Frae Calvin's well, aye clear, they drank,— O sic a feast!	ditch such
The thummart, wil'-cat, brock and tod, pole-cat Weel kenn'd his voice thro' a' the wood, He smelt their ilka hole and road, Baith out and in, And weel he lik'd to shed their bluid, And sell their skin.	wild-cat badger fox every both
What herd like Russell tell'd his tale? His voice was heard thro' muir and dale, He kenn'd the Lord's sheep, ilka tail, O'er a' the height, And saw gin they were sick or hale, At the first sight.	every if
He fine a mangy sheep could scrub, Or nobly fling the gospel club, And New-Light herds could nicely drub, Or pay their skin, Could shake them o'er the burning dub; Or heave them in.	dress pool
Sic twa—O! do I live to see't— Sic famous twa should disagreet, An' names, like "villain, hypocrite," Ilk ither gi'en, While New-Light herds wi' laughin' spite, Say neither's liein'!	such two
A' ye wha tent the gospel fauld, There's Duncan, ¹ deep, and Peebles, ² shaul, But chiefly thou, apostle Auld, ³ We trust in thee, That thou wilt work them, het and cauld, Till they agree.	tend fold shallow hot

¹ Dr. Robert Duncan, minister of Dundonald.

² Rev. William Peebles, of Newton-upon-Ayr. He was given to verse-making, and figures both in the

"Holy Fair" and the "Kirk's Alarm," as do other reverend gentlemen here named. See notes there.

³ Rev. William Auld, minister of Mauchline.

M'Quhae's pathetic manly sense,
 And guid M'Math,
 Wi' Smith, wha thro' the heart can glance,
 May a' pack aff.

HOLY WILLIE'S PRAYER.¹

The following argument in the poet's own handwriting is prefixed in the Glenriddell MS., now in the Athenæum Library, Liverpool:—"Holy Willie was a rather oldish bachelor elder, in the parish of Mauchline, and much and justly famed for that polemical chattering, which ends in tipping orthodox, and for that spiritualized bawdry which refines to liquorish devotion. In a sessional process with a gentleman in Mauchline—a Mr. Gavin Hamilton—*Holy Willie* and his priest, Father Auld, after full hearing in the Presbytery of Ayr, came off but second best; owing partly to the oratorical powers of Mr. Robert Aiken, Mr. Hamilton's counsel; but chiefly to Mr. Hamilton's being one of the most irreproachable and truly respectable characters in the county. On losing his process, the muse overheard him at his devotions as follows":—

O Thou, wha in the heavens does dwell,
 Wha, as it pleases best Thyse!',
 Sends ane to heaven and ten to hell,
 A' for Thy glory,
 And no for ony guid or ill
 They've done afore Thee!

I bless and praise Thy matchless might,
 Whan thousands Thou hast left in night,
 That I am here afore Thy sight,
 For gifts and grace,
 A burnin' and a shinin' light,
 To a' this place.

What was I, or my generation,
 That I should get sic exaltation? such
 I wha deserve sic just damnation,
 For broken laws,
 Five thousand years 'fore my creation,
 Thro' Adam's cause.

When frae my mither's womb I fell, from
 Thou might hae plungèd me in hell,
 To gnash my gums, to weep and wail,
 In burnin' lakes,

¹ "Holy Willie's Prayer," which Sir Walter Scott characterizes as "a piece of satire, more exquisitely severe than any which Burns afterwards wrote," was composed to aid Gavin Hamilton, the poet's friend and landlord, in his controversy with the Old Light functionaries of "Daddle Auld's" session. See on this subject note to the poetical Epistle to Gavin Hamilton, May 3, 1786. The hero of this poem, by name William Fisher, was a leading member of the Mauchline session (which at that time, indeed, consisted of but three active members—the Rev. William Auld, John Sillars, who afterwards committed suicide,

and himself), and, in spite of his sanctimonious pretensions, was rather more inquisitive in the examination of female transgressors than seemed altogether decorous to his brethren. He scrupled not, moreover, to "get fou" when the liquor did not flow at his own cost; and to crown all, it was alleged, that he made free with the money of the poor. "His end," says Allan Cunningham, "was anything but godly; he drank more than was proper; and during one of his visits to Mauchline, was found dead in a ditch on his way to his own house." For "pliffing the alms of the poor" Burns gibbets him in the "Kirk's Alarm."

Whare damnèd devils roar and yell,
Chain'd to their stakes.

Yet I am here, a chosen sample,
To show Thy grace is great and ample ;
I'm here a pillar in Thy temple,
Strong as a rock,
A guide, a buckler, an' example
To a' Thy flock.

O L—d, thou kens what zeal I bear,
When drinkers drink, and swearers swear,
And singin' there and dancin' here,
Wi' great an' sma' ;
For I am keepit by Thy fear,
Free frae them a'.

But yet, O L—d! confess I must,
At times I'm fash'd wi' fleshly lust, troubled
And sometimes too, wi' warldly trust,
Vile self gets in ;
But Thou remembers we are dust,
Defil'd in sin.

O L—d, yestreen, Thou kens, wi' Meg—
Thy pardon I sincerely beg—
O, may't ne'er be a living plague
To my dishonour !
An' I'll ne'er lift a lawless leg
Again upon her.

Besides, I farther maun avow,
Wi' Leezie's lass three times, I trow—
But, L—d, that Friday I was fou,
When I came near her ;
Or else, Thou kens, Thy servant true
Wad never steer her.

Maybe Thou lets this fleshly thorn
Beset Thy servant e'en and morn,
Lest he owre high and proud should turn,
That he's sae gifted ;
If sae, Thy han' maun e'en be borne, must
Until thou lift it.

L—d, bless thy chosen in this place,
For here thou hast a chosen race ;
But G—d confound their stubborn face,
And blast their name,
Wha bring Thy elders to disgrace,
And public shame.

His saul has ta'en some other way,
I fear the left-hand road.

Stop! there he is, as sure's a gun,
Poor silly body, see him;
Nae wonder he's as black's the grun,—
Observe wha's standing wi' him!

ground

Your brunstane devilship, I see,
Has got him there before ye;
But haud your nine-tail cat a wee,
Till ance ye've heard my story.

brimstone

hold little

Your pity I will not implore,
For pity ye hae nane;
Justice, alas! has gi'en him o'er,
And mercy's day is gane.

none

gone

But hear me, sir, Deil as you are,
Look something to your credit;
A coof like him wad stain your name,
If it were kent ye did it.

fool

known

EPISTLE TO DAVIE,

A BROTHER POET.¹

While winds frae aff Ben Lomond blaw,
And bar the doors wi' driving snaw,
And hing us owre the ingle,
I set me down to pass the time,
And spin a verse or twa o' rhyme,
In hamely westlin jingle.

from off

haug fireplace

homely west country

¹ *Davie* was David Sillar, whose father at this time occupied a farm, called Spittleside, within a mile of Tarbolton. Sillar thus records the manner of his introduction to the poet. "Robert Burns," he says, "was some time in the parish of Tarbolton prior to my acquaintance with him. His social disposition easily procured him acquaintance; but a certain satirical seasoning with which he and all other poetical geniuses are in some degree influenced, while it set the rustic circle in a roar, was not unaccompanied with suspicious fear. I recollect hearing his neighbours observe he had a great deal to say for himself, and that they suspected his principles. He wore the only tied hair in the parish; and in the church, his plaid, which was of a particular colour (I think flilemot), he wrapped in a peculiar manner round his shoulders. These surmises and his exterior *made me solicitous of his acquaintance*. I was introduced by Gilbert, not only to his brother, but to the whole of that family, where in a short time I became a frequent, and I believe not unwelcome visitant. After the commencement of my acquaintance with

the bard we frequently met upon Sundays at church, when, between sermons, instead of going with our friends or lasses to the inn, we often took a walk in the fields."

Before this time, Sillar had opened a small school at Commonside, near Tarbolton, but not succeeding, he commenced business as a grocer in Irvine, towards the close of 1783. In 1789, tempted probably by the extraordinary success of Burns, he published a volume of very mediocre poems at Kilmarnock, which proved unsuccessful, and Sillar became bankrupt. He afterwards opened a school in Irvine, and applied himself so assiduously to his profession that he eventually became one of the principal teachers of the place. His whole character, in short, at this period underwent a change; and from being careless and jovial in his habits, he became diligent and parsimonious. In the course of his long life, he thus realized considerable property, and held the office of magistrate in Irvine for two years. In 1811 a large legacy fell to him from a brother, and he abandoned the school. He died in May, 1830, in the seventieth year of his age.

While frosty winds blaw in the drift, Ben to the chimla lug,	inwards	chimney ear (corner)
I grudge a wee the great folk's gift, That live sae bien an' snug :		little
I tent less, and want less		so comfortable
Their roomy fireside :		heed
But hanker and canker,		
To see their cursèd pride.		

It's hardly in a body's power, To keep, at times, frae being sour, To see how things are shar'd ;		
How best o' chiefls are whiles in want, While coofs on countless thousands rant, And ken na how to wair't :	fellows	sometimes
But, Davie, lad, ne'er fash your head, Tho' we hae little gear,	fools	
We're fit to win our daily bread, As lang's we're hale and fier :	know not	spend it
" Mair speer na, nor fear na," ¹	trouble	
Auld age ne'er mind a feg,	means	
The last o't, the warst o't,		
Is only but to beg.	sound	
	more	ask not
	fig	

To lie in kilns and barns at e'en, When banes are craz'd and bluid is thin, Is, doubtless, great distress ! Yet then content could make us blest ; Ev'n then, sometimes we'd snatch a taste Of truest happiness.		
The honest heart that's free frae a' Intended fraud or guile,		from all
However fortune kick the ba', Has aye some cause to smile :		
And mind still, you'll find still,	always	
A comfort this nae sma' ;	remember	
Nae mair then, we'll care then,	not small	
Nae farther can we fa'.	fall	

What tho', like commoners of air, We wander out, we know not where, But either house or hal' ?		
Yet nature's charms, the hills and woods, The sweeping vales, and foaming floods, Are free alike to all.		
In days when daisies deck the ground, And blackbirds whistle clear, With honest joy our hearts will bound, To see the coming year :	without	holding

¹ Ramsay.—R. B.

On braes when we please, then,
 We'll sit an' sowth a tune;
 Syne rhyme till't, we'll time till't,
 And sing't when we hae done.¹

slopes
 whistle softly
 then to it

It's no in titles nor in rank,
 It's no in wealth like Lon'on bank,
 To purchase peace and rest;
 It's no in makin' muckle mair:
 It's no in books; it's no in lear,
 To make us truly blest:
 If happiness hae not her seat
 And centre in the breast,
 We may be wise, or rich, or great,
 But never can be blest;
 Nae treasures, nor pleasures,
 Could make us happy lang;
 The heart aye's the part aye
 That makes us right or wrang.

much more
 learning

always

Think ye, that sic as you and I,
 Wha drudge and drive thro' wet and dry,
 Wi' never-ceasing toil;
 Think ye, are we less blest than they,
 Wha scarcely tent us in their way,
 As hardly worth their while?
 Alas! how aft in haughty mood,
 God's creatures they oppress!
 Or else, neglecting a' that's guid,
 They riot in excess!
 Baith careless, and fearless
 Of either heav'n or hell!
 Esteeming, and deeming
 It a' an idle tale!

such

notice

both

Then let us cheerfu' acquiesce;
 Nor make our scanty pleasures less,
 By pining at our state;
 And, even should misfortunes come,
 I, here wha sit, hae met wi' some,
 An's thankfu' for them yet.
 They gie the wit of age to youth;
 They let us ken oursel':
 They make us see the naked truth,
 The real guid and ill.
 Tho' losses, and crosses,
 Be lessons right severe,

and am

know ourselves

¹ The epistle "breathes a noble spirit of independence and of proud contentment dallying with the hardships of its lot, and in the power of manhood regarding the riches that are out of its reach without a particle of envy, and with a haughty scorn."—PROFESSOR WILSON.

There's wit there, ye'll get there,
Ye'll find nae other where.

But tent me, Davie, ace o' hearts!
(To say aught less wad wrang the cartes,
And flatt'ry I detest,)
This life has joys for you and I;
And joys that riches ne'er could buy;
And joys the very best.
There's a' the pleasures o' the heart,
The lover an' the frien';
Ye hae your Meg,¹ your dearest part,
And I my darling Jean!
It warms me, it charms me,
To mention but her name:
It heats me, it beets me,
And sets me a' on flame!

heed
would wrong cards

kindles

O, all ye powers who rule above!
O Thou, whose very self art love!
Thou know'st my words sincere!
The life-blood streaming thro' my heart,
Or my more dear, immortal part,
Is not more fondly dear!
When heart-corroding care and grief
Deprive my soul of rest,
Her dear idea brings relief
And solace to my breast.
Thou Being, All-seeing,
O hear my fervent pray'r;
Still take her, and make her,
Thy most peculiar care!

All hail, ye tender feelings dear!
The smile of love, the friendly tear,
The sympathetic glow;
Long since, this world's thorny ways
Had numbered out my weary days,
Had it not been for you!
Fate still has bless'd me with a friend,
In every care and ill;
And oft a more endearing band,
A tie more tender still.
It lightens, it brightens,
The tenebrific scene,
To meet with, and greet with
My Davie or my Jean.

¹ Robert Chambers tells us that "Meg," at this | Orr, who had the charge of the children of Mrs. time Sillar's sweetheart, was "a lass named Margaret | Stewart of Stair."

O, how that name inspires my style !	
The words come skelpin, rank and file,	tripping
Amaist before I ken !	almost
The ready measure rins as fine,	runs
As Phœbus and the famous Nine	
Were glowrin' owre my pen.	staring
My spaviet Pegasus will limp,	spavined
Till ance he's fairly het ;	once hot
And then he'll hiltch, and stilt, and jimp,	halt limp jump
An' rin an unco fit :	run at a great pace
But lest then, the beast then,	
Should rue this hasty ride,	
I'll light now, and dight now	wipe
His sweaty wizen'd hide.	

DEATH AND DR. HORNBOOK.

A TRUE STORY.

“‘Death and Dr. Hornbook,’ though not published in the Kilmarnock edition, was produced early in the year 1785. [John Wilson] the schoolmaster of Tarbolton parish, to eke up the scanty subsistence allowed to that useful class of men, had set up a shop of grocery goods. Having accidentally fallen in with some medical books, and become most hobby-horsically attached to the study of medicine, he had added the sale of a few medicines to his little trade. He had got a shop-bill printed, at the bottom of which, overlooking his own incapacity, he had advertised, that advice would be given in ‘common disorders at the shop gratis.’ Robert was at a mason-meeting in Tarbolton, when the dominie unfortunately made too ostentatious a display of his medical skill. As he parted in the evening from this mixture of pedantry and physic, at the place where he describes his meeting with Death, one of those floating ideas of apparition he mentions in his letter to Dr. Moore, crossed his mind: this set him to work for the rest of his way home. These circumstances he related, when he repeated the verses to me next afternoon as I was holding the plough, and he was letting the water off the field beside me.”—GILBERT BURNS.

Some books are lies frae end to end,	from
And some great lies were never penn'd,	
Ev'n ministers, they hae been kenn'd,	have been known
In holy rapture,	
A rousing whid at times to vend, ¹	lie
And nail't wi' scripture.	
But this that I am gaun to tell,	going
Which lately on a night befell,	
Is just as true's the Deil's in h—ll	
Or Dublin city: ²	
That e'er he nearer comes oursel'	
'S a muckle pity.	great

¹ 2nd edit., “Great lies and nonsense baith to vend.”

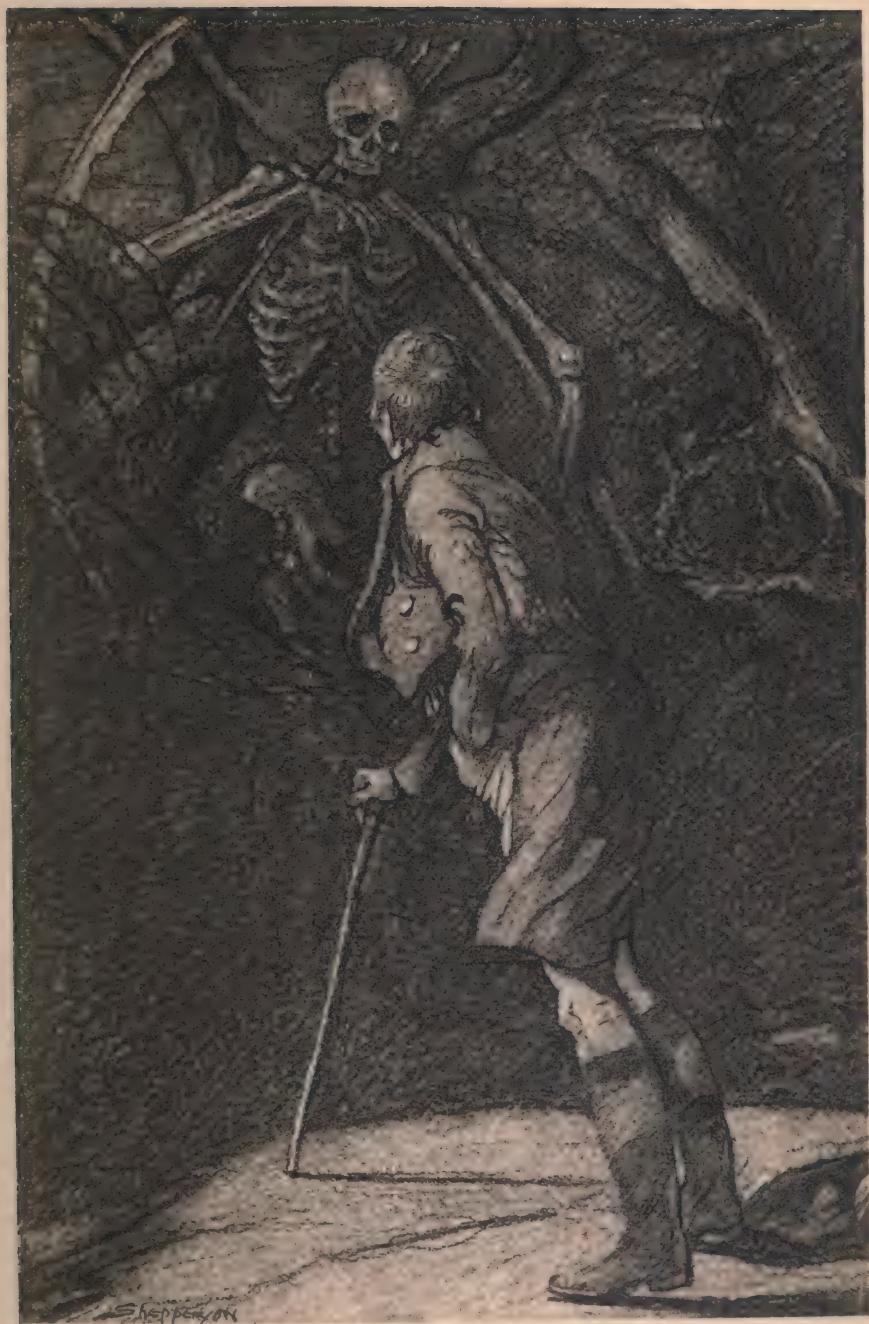
² This reference to the presence of “the Deil” in Dublin city is generally left without any attempt at explanation. But in Alexander Smith's edition of Burns (the “Globe”), at page 584 occurs the following note, which may be taken for what it is worth:—“Mr.

Robert Wright, in his *Life of Major-General James Wolfe*, states that ‘Hell’ was the name given to the arched passage in Dublin which led into the area on the south side of Christ Church, and east of the law courts. A representation of the devil, carved in oak, stood above the entrance.”

"Guid e'en," quo' I, 'Friend! hae ye been mawin?"

—DEATH AND DR. HORNBOOK.





"Guit e'en," quô' I: Friend! haec ye been mawin'?"

At length, says I, "Friend, whare ye gaun? Will ye go back?"	where are you going
It spak right howe,—“My name is Death, But be na fley'd.”—Quoth I, “Guid faith, Ye're maybe come to stap my breath; But tent me, billie :	hollow scared stop heed brother
I red ye weel, tak care o' skaith, See, there's a gully !”	counsel harm large knife
“Gudeman,” quo' he, “put up your whittle, I'm no design'd to try its mettle ; But if I did, I wad be kittle ; ¹ To be mislear'd, I wad na mind it, no that spittle Out-owre my beard.	knife would be dangerous mischievous
“Weel, weel !” says I, “a bargain be't ; Come, gie's your hand, an' sae we're gree't ; We'll ease our shanks an' tak a seat. Come, gie's your news !	agreed
This while ye hae been mony a gate At mony a house.” ²	for some time back road
“Ay, ay !” quo' he, an' shook his head, “It's e'en a lang, lang time indeed Sin' I began to nick the thread, An' choke the breath :	cut
Folk maun do something for their bread, An' sae maun Death.	must
“Sax thousand years are nearhand fled Sin' I was to the butching bred, An' mony a scheme in vain's been laid, To stap or scaur me ;	nearly butchering stop scare
Till ane Hornbook's ³ ta'en up the trade, An', faith, he'll waur me.	defeat
“Ye ken Jock Hornbook i' the clachan, Deil mak' his king's-hood ⁴ in a spleuchan !	know village stomach into a tobacco-pouch

and to sport on the debatable line between sacred and profane. He was indeed scarcely excelled by Lucian himself, in that species of humour which is produced by debasing objects of the most serious and solemn magnitude, to the level of easy and indifferent familiarity. In the verses on Dr. Hornbook, where the poet relates his interview and social chat with Death, whose bony figure is drawn with equal drollery and correctness, how is the scythe of that dreaded being stript of its terror, when it only serves to suggest this homely and neighbourly address!—
PROFESSOR WALKER.

¹ We adopt Dr. Hately Waddell's punctuation here. The original editions read “kittle to be mislear'd,”

which is very difficult to explain, though it might perhaps mean “would be dangerous (were I) to be mischievous,” or “would be apt to be mischievous.”

² An epidemical fever was then raging in that country.—R. B.

³ This gentlemen, Dr. Hornbook, is, professionally, a brother of the Sovereign Order of the Ferula; but, by intuition and inspiration, is at once an Apothecary, Surgeon, and Physician.—R. B.

⁴ *King's-hood*. “The second of the four stomachs in ruminating animals; the *Reticulum*, honey-comb or bonnet, from its supposed resemblance to some puckered head-dress formerly worn by persons of rank.”—JAMIESON.

He's grown sae weel acquaint wi' Buchan¹
 An' ither chaps,
 The weans haud out their fingers laughin'
 And pouk my hips.

children
pluck

"See, here's a scythe, and there's a dart,
 They hae pierc'd mony a gallant heart;
 But Doctor Hornbook, wi' his art,
 And curs'd skill,
 Has made them baith no worth a —,
 Damn'd haet they'll kill.

particle

"'Twas but yestreen, nae farther gaen,
 I threw a noble throw at aen;
 Wi' less, I'm sure, I've hundreds slain;
 But deil-ma-care!
 It just play'd dirl on the bane,
 But did nae mair.

last night gone

thud
no more

"Hornbook was by, wi' ready art,
 And had sae fortified the part,
 That when I looked to my dart,
 It was sae blunt
 Fient haet o't wad hae pierc'd the heart
 Of a kail-runt.

dence a bit
colewort stem

"I drew my scythe in sic a fury,
 I nearhand cowpit wi' my hurry,
 But yet the bauld apothecary
 Withstood the shock;
 I might as weel hae tried a quarry
 O' hard whin rock.

nearly tumbled over

"Ev'n them he canna get attended,
 Although their face he ne'er had kenn'd it,
 Just — in a kail-blade an' send it,
 As soon's he smells't
 Baith their disease and what will mend it
 At once he tells't.

"And then a' doctors' saws and whittles,
 Of a' dimensions, shapes, an' mettles,
 A' kinds o' boxes, mugs, an' bottles,
 He's sure to hae;
 Their Latin names as fast he rattles
 As A B C.

knives

"Calces o' fossils, earths, and trees;
 True sal-marinum o' the seas;

¹ Buchan's *Domestic Medicine*.—R. R.

On Fasten-e'en we had a rockin', ¹	Shrove-Tuesday	social gathering
To ca' the crack and weave our stockin';		chat together
And there was muckle fun an' jokin',		much
Ye need na doubt;		
At length we had a hearty yokin'		bout
At sang about.		song by turns
There was ae sang, among the rest,		one song
Aboon them a' it pleased me best,		above
That some kind husband had address		
To some sweet wife :		
It thirl'd the heart-strings thro' the breast,		thrilled
A' to the life.		
I've scarce heard ough describe sae weel,		so well
What gen'rous, manly bosoms feel;		
Thought I, "Can this be Pope, or Steele,		
Or Beattie's wark !"		
They tauld me 'twas an odd kind chiel		fellow
About Muirkirk.		
It pat me fidgin'-fain to hear't,		put me fidgeting
And sae about him there I spier't,		inquired
Then a' that kent him round declar'd		knew
He had ingine,		genius
That nane excell'd it, few cam near't,		
It was sae fine.		
That set him to a pint of ale,		
An' either douce or merry tale,		grave
Or rhymes an' sangs he'd made himsel',		
Or witty catches,		

Unfortunately, according to Robert Chambers, "Lapraik must have stolen the ideas and nearly all the diction of his song from a poem in Ruddiman's *Weekly Magazine*, October 1773." About 1798, Lapraik, then far advanced in years, removed to Muirkirk, and opened a small public-house, which served at the same time as the village post-office. Here he lived much respected till his death, which took place on the 7th May, 1807, in the eightieth year of his age.

Burns addressed in all *three* poetical epistles to Lapraik. Two were published in his first and second editions, and the third originally appeared in Cromek's *Reliques of Burns* (in 1808). The replies of Lapraik are all unfortunately lost, and if they were in rhyme, it is singular that none of them are given in his own volume, although that volume contains an epistle to the poet of a late date, consisting chiefly of an apology for his attempting to court the muse in his old age. One of Lapraik's sons, alive in 1841, recollected having been the bearer of several communications betwixt his father and Burns, who was then at Mossiel. On the first occasion, he found the poet in a field sowing corn. "I'm no sure if I ken the han'," said Burns, as he took the letter; but no sooner had he glanced

at its contents, than unconsciously letting go the sheet containing the grain, it was not till he had finished reading that he discovered the loss he had sustained. Burns and Lapraik met several times, to their mutual satisfaction. On one occasion, in the winter of 1785, according to a promise made in his third epistle, Burns visited Lapraik at Muirsmill, where he dined, spent a merry evening, and next morning took his departure for Mossiel.

Lapraik's poems were published in 1788 at Kilmarnock, forming a thin 8vo volume entitled *Poems on Several Occasions*. In an address to Burns, he confesses that he never thought of troubling the world with his "dull, insipid, thowless rhyme,"

Till your kind muse, w' friendly blast,
First tooted up my fame,
And sounded loud thro' a' the wast,
My lang forgotten name.

Lapraik's own estimate of his rhymes thus given is a tolerably just one. The address to his wife quoted above is much superior to the rest.

¹ This term is explained in introductory note to poem.

'Tween Inverness and Tiviotdale,
He had few matches.

Then up I gat, and swear an aith,
Tho' I should pawn my plough and graith,
Or die a cadger pownie's death,
At some dyke-back,
A pint an' gill I'd gie them baith
To hear your crack.

swore
harness
hawker pony
behind some fence
both
chat

But, first an' foremost, I should tell,
Amaist as soon as I could spell,
I to the crambo-jingle fell,
Tho' rude an' rough,
Yet, crooning to a body's sel',
Does weel eneugh.

almost
rhyming
one's self

I am nae poet, in a sense,
But just a rhymer like by chance,
An' hae to learning nae pretence,
Yet, what the matter?
Whene'er my muse does on me glance,
I jingle at her.

Your critic-folk may cock their nose,
And say, "How can you e'er propose,
You wha ken hardly verse frae prose,
To mak a sang?"
But by your leave, my learned foes,
Ye're maybe wrang.

from

What's a' your jargon o' your schools,
Your Latin names for horns an' stools;
If honest nature made you fools,
What sairs your grammars?
Ye'd better ta'en up spades and shoals,
Or knappin' hammers.

avail (serves)
shovels
stone-breaking

A set o' dull, conceited hashes,
Confuse their brains in college classes!
They gang in stirks, and come out asses,
Plain truth to speak;
An' syne they think to climb Parnassus
By dint o' Greek!

boobies
young bullocks
then

Gie me ae spark o' Nature's fire,
That's a' the learning I desire;
Then tho' I drudge thro' dub an' mire
At plough or cart,
My muse, tho' hamely in attire,
May touch the heart.

one
puddle

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To ca' the crack and weave our stockin';		chat together
And there was muckle fun an' jokin',		much
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avail (serves)
shovels
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An' syne they think to climb Parnassus
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boobies
young bullocks
then

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That's a' the learning I desire;
Then tho' I drudge thro' dub an' mire
At pleugh or cart,
My muse, tho' hamely in attire,
May touch the heart.

one
puddle

O for a spunk o' Allan's ¹ glee, Or Fergusson's, the bauld and slee, Or bright Lapraik's, my friend to be If I can hit it!	spark aly
That would be lear enough for me, If I could get it.	learning
Now, sir, if ye hae friends enow, Tho' real friends, I believe, are few, Yet, if your catalogue be fu', I'se no insist,	enough
But gif ye want ae friend that's true, I'm on your list.	I shall not
I winna blaw about mysel'; As ill I like my fauts to tell; But friends, and folk that wish me well, They sometimes roose me,	will not boast
Tho' I maun own, as monie still As far abuse me.	praise must
There's ae wee faut they whyles lay to me, I like the lasses—Gude forgie me! For mony a plack ² they wheedle frae me, At dance or fair;	sometimes
Maybe some ither thing they gie me, They weel can spare.	farthing
But Mauchline race, ³ or Mauchline fair, I should be proud to meet you there; We'se gie ae night's discharge to care, If we forgather,	we shall give one meet
An' hae a swap o' rhymin'-ware Wi' ane anither.	
The four-gill chap, we'se gar him clatter, An' kirsen him wi' reekin' water; Syne we'll sit down an' tak our whitter, To cheer our heart:	pint-measure we shall make christen then a hearty drink
An' faith we'se be acquainted better Before we part.	
Awa,—ye selfish warly race, Wha think that havins, sense, an' grace, Ev'n love an' friendship, should give place To catch-the-plack!	worldly good manners
I dinna like to see your face, Nor hear your crack.	to turn the penny talk

¹ Allan Ramsay's.² An old Scotch copper coin, in value one-third of a penny English.³ Mauchline races were celebrated on the high road near Mossgiel.

But ye whom social pleasure charms,
 Whose heart the tide of kindness warms,
 Who hold your being on the terms,
 "Each aid the others,"
 Come to my bowl, come to my arms,
 My friends, my brothers.

But, to conclude my lang epistle,
 As my auld pen's worn to the gristle;
 Twa lines frae you wad gar me fistle, would make me fidget
 Who am, most fervent,
 While I can either sing or whistle,
 Your friend and servant.

SECOND EPISTLE TO JOHN LAPRAIK.

APRIL 21st, 1785.

While new-ca'd kye rowte at the stake, newly-calved cows bellow
 An' pownies reek in plough or braik, harrow
 This hour on e'enin's edge I take,
 To own I'm debtor
 To honest-hearted, auld Lapraik,
 For his kind letter.

Forjesket sair, wi' weary legs, sorely jaded
 Rattlin' the corn out-owre the rigs, over the ridges
 Or dealing thro' among the naigs nags
 Their ten-hours' bite, ten o'clock
 My awkward muse sair pleads and begs sorely
 I would na write.

The tapetless ramfeeze'd hizzie, thoughtless overspent hussy
 She's saft at best, and something lazy,
 Quo' she, "Ye ken, we've been sae busy,
 This month an' mair, more
 That trouth, my head is grown right dizzie, in truth
 An' something sair." sore

Her dowff excuses pat me mad;
 "Conscience," says I, "ye thowless jad!
 I'll write, an' that a hearty blaud, spiritless put
 This vera night; pithless
 So dinna ye affront your trade, quantity
 But rhyme it right.

"Shall bauld Lapraik, the king o' hearts,
 Tho' mankind were a pack o' cartes, cards

- Roose you sae weel for your deserts, praise
 In terms sae friendly,
 Yet ye'll neglect to shaw your parts,
 An' thank him kindly!"
- Sae I gat paper in a blink, twinkling
 An' down gaed stumple in the ink; went the short quill
 Quoth I, " Before I sleep a wink,
 I vow I'll close it;
 An' if ye winna mak it clink, rhyme
 By Jove, I'll prose it!"
- Sae I've begun to scrawl, but whether
 In rhyme or prose, or baith thegither, both together
 Or some hotch-potch that's rightly neither,
 Let time mak proof;
 But I shall scribble down some blether nonsense
 Just clean aff-loof. off-hand
- My worthy friend, ne'er grudge an' carp,
 Tho' fortune use you hard an' sharp;
 Come, kittle up your moorland harp tickle
 Wi' gleesome touch!
 Ne'er mind how fortune waft an' warp:
 She's but a b-tch.
- She's gi'en me monie a jirt an' fleg, jerk and kick
 Sin' I could striddle owre a rig; stride over a ridge
 But, by the L—d, tho' I should beg
 Wi' lyart pow, grey head
 I'll laugh, an' sing, an' shake my leg,
 As lang's I dow! can
- Now comes the sax and twentieth simmer
 I've seen the bud upo' the timmer, timber
 Still persecuted by the limmer jade
 Frae year to year; from
 But yet, despite the kittle kimmer, fickle girl
 I, Rob, am here.
- Do ye envý the city gent,
 Behint a kist to lie and sklent, counter act crookedly
 Or purse-proud, big wi' cent. per cent.
 And muckle wame, big belly
 In some bit brugh to represent burgh
 A bailie's name?
- Or is't the paughty feudal Thane, haughty
 Wi' ruffl'd sark an' glancin' cane, shirt
 Wha thinks himsel' nae sheep-shank bane,¹ bone
 But lordly stalks,

¹ Equivalent to our "no small beer;" i.e. is full of conceit.

While caps and bonnets aff are ta'en,
As by he walks?

O Thou wha gies us each guid gift!
Gie me o' wit an' sense a lift,
Then turn me, if Thou please, adrift,
Thro' Scotland wide;
Wi' cits nor lairds I wadna shift,
In a' their pride!

land-owners would not

Were this the charter of our state,
"On pain o' hell be rich an' great,"
Damnation then would be our fate,
Beyond remead;
But, thanks to Heav'n! that's no the gate
We learn our creed.

way

For thus the royal mandate ran,
When first the human race began,
"The social, friendly, honest man,
Whate'er he be,
'Tis he fulfils great Nature's plan,
And none but he!"

O mandate glorious and divine!
The ragged followers of the Nine,
Poor, thoughtless devils! yet may shine
In glorious light,
While sordid sons of Mammon's line
Are dark as night.

Tho' here they scrape, an' squeeze, an' growl,
Their worthless nievefu' of a soul
May in some future carcase howl,
The forest's fright;
Or in some day-detesting owl
May shun the light.

handful

Then may Lapraik and Burns arise,
To reach their native, kindred skies,
And sing their pleasures, hopes, an' joys
In some mild sphere,
Still closer knit in friendship's ties
Each passing year.

TO WILLIAM SIMSON,¹

SCHOOLMASTER, OCHILTREE.

MAY, 1785.

I gat your letter, winsome Willie;	
Wi' gratfu' heart I thank you brawlie;	heartily
Tho' I maun say't, I wad be silly,	must would
An' unco vain,	very
Should I believe, my coaxin' billie,	brother
Your flatterin' strain.	
But I'se believe ye kindly meant it,	I shall
I sud be laith to think ye hinted	should be loath
Ironic satire, sidelin's sklentid	obliquely directed
On my poor musie;	
Tho' in sic phrasin' terms ye've penn'd it,	flattering
I scarce excuse ye.	
My senses wad be in a creel, ²	basket
Should I but dare a hope to speel,	climb
Wi' Allan, ³ or wi' Gilbertfield, ⁴	
The braes o' Fame;	hillsides
Or Fergusson, the writer-chiel,	lawyer-fellow
A deathless name.	
(O Fergusson! thy glorious parts	
Ill suited law's dry, musty arts!	
My curse upon your whunstone hearts,	whinstone
Ye E'nbrugh gentry!	
The tythe o' what ye waste at cartes,	cards
Wad stow'd his pantry!) would have stored	
Yet when a tale comes i' my head,	
Or lasses gie my heart a screed,	rent
As whyles they're like to be my dead,	sometimes death
(O sad disease!)	
I kittle up my rustic reed;	tickle
It gies me ease.	

¹ William Simson was the schoolmaster of the parish school of Ochiltree at the time his correspondence with the poet began. In the year 1788, he became teacher of the parish school of Cumnock, which office he retained with great credit till the period of his death in 1815. Simson had a turn for poetry, and besides several translations, left a MS. volume of original pieces which are said to have been superior to those of Lapraik and Sillar. The poetical letter which called forth the epistle of Burns is unfortunately lost. The acquaintance of Burns and William Simson

was not confined to epistolary intercourse. They had many personal meetings, and were on terms of close friendship. In another note, we shall have occasion to speak of Simson, in connection with the "Answer to the Epistle from a Tailor."

² *To have one's wits in a creel*, is explained by Burns in his own glossary—to be crazed, to be fascinated.

³ Allan Ramsay.

⁴ William Hamilton of Gilbertfield (1665-1751), author of "Willie was a Wanton Wag" and other Scotch poems.

Auld Coila¹ now may fidge fu' fain,
 She's gotten poets o' her ain,
 Chiels wha their chanters winna hain, fellows pipes will not spare
 But tune their lays,
 Till echoes a' resound again
 Her weel-sung praise.

Nae poet thought her worth his while,
 To set her name in measur'd style;
 She lay like some unken'd-of isle
 Beside New Holland,
 Or whare wild-meeting oceans boil
 Besouth Magellan. south of

Ramsay an' famous Fergusson
 Gied Forth an' Tay a lift aboon;² above
 Yarrow an' Tweed to monie a tune,
 Owre Scotland rings, over
 While Irwin, Lugar, Ayr, an' Doon,
 Naebody sings.

Th' Illissus, Tiber, Thames, an' Seine,
 Glide sweet in monie a tunefu' line!
 But, Willie, set your fit to mine, foot
 An' cock your crest,
 We'll gar our streams and burnies shine make brooklets
 Up wi' the best.

We'll sing auld Coila's plains an' fells,
 Her moors red-brown wi' heather bells,
 Her banks an' braes, her dens and dells, slopes
 Where glorious Wallace
 Aft bure the gree, as story tells, carried off the palm
 Frae southron billies. fellows

At Wallace' name what Scottish blood
 But boils up in a spring-tide flood!
 Oft have our fearless fathers strode
 By Wallace' side,

¹ Coila, Kyle, the central district of Ayrshire, with Cunningham on the north and Carrick on the south. In "The Vision" Coila is represented as the local muse or rustic nymph by whom the poet was specially inspired, and who had his poetic training and development in her charge.

² In Allan Ramsay's poems the Clyde seems to bulk more largely than any other Scottish river, giving name to the piece entitled *The Clyde's Welcome to his Prince*. Naturally other streams are mentioned also, as when, in *The Poet's Wish*, he speaks of—

Those fair straths that water'd are
 With Tay and Tweed's smooth streams,

Which gently, and daintily
 Pare down the flow'ry braes,
 As greatly, and quietly,
 They wimple to the seas.

Robert Fergusson has sung the praises of Forth, Tweed, and Tay in various poems. In particular he has an ode entitled *The Rivers of Scotland* which is devoted to these three streams alone. In it we find Jove, Neptune, the Naiads, and other divinities of the classical pantheon brought before us, and like most pieces by him written after purely English models it has no special merit, the descriptive characterizations being of rather a hackneyed order.

Still pressing onward, red-wat-shod, with shoes wet and red with blood
Or glorious died.¹

O, sweet are Coila's haughs an' woods,	holms
When lintwhites chant amang the buds,	linnets
And jinkin' hares, in amorous whids,	dodging bounds
Their loves enjoy,	
While thro' the braes the cushat croods	coos
With wailfu' cry!	

Ev'n winter bleak has charms for me,
When winds rave thro' the naked tree;
Or frosts on hills of Ochiltree
 Are hoary gray:
Or blinding drifts wild-furious flee,
 Dark'ning the day!

O Nature! a' thy shows an' forms
To feeling, pensive hearts hae charms!
Whether the summer kindly warms,
 Wi' life an' light,
Or winter howls, in gusty storms,
 The lang, dark night!

The Muse, nae poet ever fand her,	found
Till by himsel' he learn'd to wander,	
Adown some trotting burn's meander,	
An' no think lang;	
O sweet! to stray, an' pensive ponder	
A heart-felt sang!	

The warly race may drudge an' drive,	worldly
Hog-shouther, ² jundie, stretch, an' strive—	jostle, push
Let me fair Nature's face describe,	describe
And I, wi' pleasure,	
Shall let the busy, grumbling hive	
Bum owre their treasure.	hum over

Farewell, "my rhyme-composing brither!"	[other
We've been owre lang unkenn'd to ither:	too long unknown to each
Now let us lay our heads thegither,	together
In love fraternal:	
May Envy wallop in a tether,	dangle in a rope
Black fiend, infernal!	

¹ "The story of Wallace poured a Scottish prejudice into my veins, which will boil along there till the floodgates of life shut in eternal rest."—BURNS'S AUTOBIOGRAPHIC LETTER TO DR. MOORE.

² *Hog-shouther*, that is "hog-shoulder," means to jostle or push with the shoulders like hogs (sheep) when a number of them are hurrying on together to the same spot.

While highlandmen hate tolls and taxes,
 While moorlan' herds like guid fat braxies,¹
 While terra firma on her axis
 Diurnal turns,
 Count on a friend, in faith an' practice,
 In Robert Burns.

POSTSCRIPT.

My memory's no worth a preen :	pin
I had amaist forgotten clean,	almost
Ye bade me write you what they mean	
By this New-light, ²	
'Bout which our herds sae aft hae been	shepherds so often
Maist like to fight.	almost
In days when mankind were but callans	boys
At grammar, logic, an' sic talents,	such
They took nae pains their speech to balance,	
Or rules to gie,	give
But spak their thoughts in plain, braid lallans,	broad Lowland speech
Like you or me.	
In thae auld times, they thought the moon,	those
Just like a sark or pair o' shoon,	shirt shoes
Wore by degrees, till her last roon	shred
Gaed past their viewin,	went
An' shortly after she was done,	
They gat a new aen.	got
This past for certain, undisputed ;	
It ne'er cam i' their heads to doubt it,	
Till chiefls gat up an' wad confute it,	fellows got would
An' ca'd it wrang ;	
An' muckle din there was about it,	
Baith loud and lang.	both
Some herds, weel learn'd upo' the beuk,	book
Wad threap auld folk the thing misteuk :	would maintain mistook
For 'twas the auld moon turn'd a neuk,	corner
An' out o' sight,	
An' backlins-coming, to the leuk,	backwards look
She grew more bright.	
This was denied, it was affirm'd ;	
The herds an' hirsels were alarm'd ;	shepherds and flocks
The rev'rend gray-beards rav'd and storm'd,	
That beardless laddies	

¹ Sheep that have died naturally or by accident, regarded and claimed as the shepherd's perquisite.

² A cant term for those religious opinions, which

Dr. Taylor of Norwich has defended so strenuously.—R. B.—In regard to the New Light and Old Light controversy see note to the "Twa Herds."

Should think they better were inform'd
Than their auld daddies.

Frae less to mair it gaed to sticks ;	went
Frae words an' aiths to clours an' nicks ;	oaths blows and cuts
An' monie a fallow gat his licks,	got a beating
Wi' hearty crunt ;	bang
An' some, to learn them for their tricks,	
Were hang'd an' brunt.	burnt

This game was play'd in monie lands,	
An' Auld-light caddies bure sic hands,	fellows bore such
That, faith, the youngsters took the sands	
Wi' nimble shanks,	
Till lairds forbade, by strict commands,	land-owners
Sic bluidy pranks.	such bloody

But New-light herds gat sic a cowe,	got such a fright
Folk thought them ruin'd stick-an'-stowe,	stump and rump
Till now amaist on ev'ry knowe,	knoll
Ye'll find ane plac'd ;	
An' some their New-light fair avow,	
Just quite barefac'd.	

Nae doubt the Auld-light flocks are bleatin' ;	
Their zealous herds are vex'd an' sweatin' ;	shepherds
Mysel', I've even seen them greetin'	crying
Wi' girnin' spite,	grinning
To hear the moon sae sadly lied on	
By word an' write.	

But shortly they will cowe the louns !	quell the rascals
Some Auld-light herds in neebor towns	neighbour
Are mind't, in things they ca' balloons,	
To take a flight,	
An' stay a month among the moons	
An' see them right.	

Guid observation they will gie them ;	
An' when the auld moon's gaun to lea'e them,	going to leave
The hindmost shaird, they'll fetch it wi' them,	shred
Just i' their pouch,	
An' when the New-light billies see them,	fellows
I think they'll crouch !	

Sae, ye observe that a' this clatter	idle talk
Is naething but a " moonshine matter ; "	
But tho' dull prose-folk Latin splatter	splutter
In logic tulzie,	contention
I hope, we bardies ken some better	know
Than mind sic brulzie.	such broll

SONG—RANTIN' ROVIN' ROBIN.

TUNE—"Daintie Davie."¹

According to an Ayrshire tradition, a portion of the cottage in which the poet was born was blown in by "a blast o' Janwar' win'" on his birth-night. Gilbert his brother, however, who must have got the fact correctly from the mother with whom he lived so long, puts the date of the storm nine or ten days later. The song was composed in 1785.

There was a lad was born in Kyle,²
 But whatna day o' whatna style,³ what
 I doubt it's hardly worth the while
 To be sae nice wi' Robin.

Robin was a rovin' boy,
 Rantin' rovin', rantin' rovin'; frolicsome
 Robin was a rovin' boy,
 Rantin' rovin' Robin.

Our monarch's hindmost year but ane one
 Was five and twenty days begun,⁴
 'Twas then a blast o' Janwar' win'
 Blew hanel in on Robin.
 Robin was, &c.

The gossip keekit in his loof, peeped palm
 Quo' scho, wha lives will see the proof, quoth she
 This waly boy will be nae coof, goodly no dolt
 I think we'll ca' him Robin.
 Robin was, &c.

He'll hae misfortunes great and sma',
 But aye a heart aboon them a'; always above
 He'll be a credit till us a',
 We'll a' be proud o' Robin.
 Robin was, &c.

¹ This was the tune Burns meant his verses to be sung to, and he took care to point out that the chorus was to be sung to the low section of the melody. Templeton, the famous Scottish singer, always sang it to a slightly varied form of the air known as "O gin ye war dead, guidman," and to this melody the words are now generally sung.

² The middle district of Ayrshire, having the district of Cunningham on the north and of Carrick on the south. It is divided into King's Kyle in the south, and Stewart Kyle in the north. Burns's birth-place is in the former, Lochlea and Mossiel, to which the family removed, in the latter.

³ The question of "styles", the New Style as against the Old Style, was one of no small consequence about the middle of the eighteenth century, and for some time after. The new mode of reckoning time, according to the reformed calendar, originally brought into use by Pope Gregory XIII in 1582, was introduced into Britain in 1752, the time by our calendar being then eleven days behind the true time. In order to

bring the new and amended method of dating into use "an act of parliament was passed by which eleven days were dropped from the month of September in reckoning, the 3rd of the month being designated the 14th. Many of the ignorant vulgar supposed that in this way they had been basely robbed of eleven days, and members of parliament, after assisting in passing the measure, were annoyed by people demanding that they should give them back their eleven days. The Scottish vulgar were long unwilling to accept the new mode of computing time, more especially since the pope—that 'man of sin'—had been the author of it; and the old style was long steadily adhered to—indeed the old style in some few matters still makes its influence felt."—*Thomson's History of the Scottish People*.

⁴ "Jan. 25, 1750, the date of my bardship's vital existence."—R. B.—The "monarch" at this time was of course George II., whose reign lasted till 25th October, 1760, being followed by the long and eventful reign of George III.

But sure as three times three mak nine,
 I see by ilka score and line, every
 This chap will dearly like our kin',
 So leeze me¹ on thee, Robin.
 Robin was, &c.²

ELEGY

ON THE DEATH OF ROBERT RUISSIEAUX.³

The date of the composition of the following piece cannot be fixed with certainty. It is one of the *Reliques* recovered by Cromek and first published in 1808.

Now Robin lies in his last lair,
 He'll gabble rhyme, nor sing nae mair, no more
 Cauld poverty, wi' hungry stare,
 Nae mair shall fear him, frighten
 Nor anxious fear, nor cankert care
 E'er mair come near him.

To tell the truth, they seldom fasht him; troubled
 Except the moment that they crusht him;
 For sune as chance or fate had husht 'em,
 Tho' e'er sae short,
 Then wi' a rhyme or song he lasht 'em,
 And thought it sport.—

Tho' he was bred to kintra wark, country work
 And counted was baith wight and stark, both active strong
 Yet that was never Robin's mark
 To mak a man;
 But tell him, he was learn'd and clark, literary
 Ye roos'd him then!⁴ praised

¹ A phrase of delight or gratification, equivalent to "how fond or proud I am of you."

² This song is found in the Glenriddell abridgment of the poet's first Common-place Book, between September 1784 and June 1785. Another version of it was copied into the Edinburgh Common-place Book, 1787-1790, the first verse and chorus of which read thus:—

There was a birkie born in Kyle,
 But whatna day o' whatna style,
 I doubt it's hardly worth the while
 To be sae nice wi' Davie.

Chorus—Leeze me on thy curly pow,
 Bonnie Davie, dainty Davie,
 Leeze me on thy curly pow
 Thou'se aye my dainty Davie.

Line 3 in the fourth stanza runs:—
 He'll gie his daddie's name a blaw.

³ "Ruisseaux—a play on his own name."—CROMEK. *Ruisseau*, in French, signifies a brook or burn—hence the plural *Ruisseaux* = Burns.

⁴ "Cromek found this fragment among the papers of Burns, and printed it in the *Reliques*."—ALLAN

CUNNINGHAM. It was probably intended to close the Kilmarnock edition of Burns's poems, but was fortunately supplanted by the "Bard's Epitaph." Burns had studied French for a week or two with Murdoch in Ayr, and, to quote Gilbert Burns, "he had acquired such a knowledge of the language, as to read and understand any French author in prose." And in a letter to Peter Hill, bookseller, Edinburgh, written from Ellisland on 2d March, 1790, Burns himself says:—"A good copy, too, of Molière in French I much want. Any other good dramatic authors in that language I want also; but comic authors chiefly, though I should wish to have Racine, Corneille, and Voltaire too." He was rather inclined to make a display of any out-of-the-way acquirement he had. Hence the French *Ruisseaux* for Burns. But there may be here also a reference to Rousseau, who is most likely the person he had in his eye when he wrote in his Common-place Book in May, 1785,—"I sometimes think the character of a certain great man I have read of somewhere is very much *apropos* to myself—that he was a compound of great talent and great folly."

A FRAGMENT—"ONE NIGHT AS I DID WANDER."

TUNE—"John Anderson my Jo."

The following lines were included in Burns's abridgment of his first Common-place Book, written for Captain Riddell, under date 1785.

One night as I did wander,
 When corn begins to shoot,
 I sat me down to ponder,
 Upon an auld tree root:
 Auld Ayr ran by before me,
 And bicker'd to the seas;
 A cushat crooded o'er me,
 That echoed thro' the braes.

hurried
 cooed
 hill slopes

FRAGMENTARY SONG—MY JEAN.

TUNE—"The Northern Lass."

Though cruel fate should bid us part,
 Far as the pole and line;
 Her dear idea round my heart
 Should tenderly entwine.
 Tho' mountains frown and deserts howl,
 And oceans roar between;
 Yet, dearer than my deathless soul,
 I still would love my Jean.¹

EPISTLE TO JOHN GOUDIE,³

KILMARNOCK,

ON THE PUBLICATION OF HIS ESSAYS, AUGUST, 1785.

O Goudie! terror o' the Whigs,²
 Dread o' black coats and rev'rend wigs!
 Soor Bigotry, on his last legs,
 Girns an' looks back,
 Wishin' the ten Egyptian plagues
 May seize you quick.

sour
 grins

¹Jean is, of course, Jean Armour; and it will be noticed that the last quatrain has a striking family resemblance to the second in "Of a' the Airts the Win' can blow." The phrase "her dear idea" occurs in his mention of Jean in the "Epistle to Davie."

²This has no allusion to the political party called *Whigs*, but to the orthodox or Old Light portion of the Presbyterian church, as opposed to the New Light section, among whom views that had a rationalistic

flavour to some extent prevailed. For some information regarding the New and Old Light parties, see note to the "Twa Herds."

³John Goldie or Goudie was the most talented and remarkable man of all Burns's local contemporaries to whom he addressed poetical epistles; and yet the epistle here given is one of his poorest. In addition to his other claims to remembrance, Goudie was the very first efficient patron of Burns, having been

Poor gapin', glowrin' Superstition,
 Wae's me! she's in a sad condition;
 Fie, bring Black Jock,¹ her state physician,
 To see her water;
 Alas! there's ground o' great suspicion
 She'll ne'er get better.

instrumental in obtaining security for the printing of the Kilmarnock edition of his poems. *The Contemporaries of Burns* gives the following particulars concerning him.

Goldie was born in 1717, at Craigmill, in the parish of Galston, where his forefathers, who followed the occupation of millers, had occupied the premises nearly four hundred years. Never having been at any school, the elements of education were taught him by his mother, and he acquired the art of writing himself. He early displayed an uncommon taste for mechanics, having, before he attained his fifteenth year, completed a miniature mill with the humblest implements; and so perfect was the machine, that it was capable of grinding a boll of pease in the day. This effort of his boyish ingenuity gained him much credit in the neighbourhood.

It is said that he once travelled all the way to Glasgow on foot to purchase a small book on architecture, and returning the same evening, a distance altogether of nearly forty miles, he never closed his eyes in sleep until he had made himself fully master of its contents. Having attained considerable expertness in the use of edged tools, he determined on commencing business in Kilmarnock as a cabinet-maker, although he had never received the slightest instruction in the business. He was successful, however, beyond his most sanguine expectations, and greatly excelled in the ingenuity of his productions. Having realized a sufficient capital, he purchased a property at the Cross, in the lower premises of which he opened an extensive wine and spirit establishment, and for many years carried on a thriving and profitable trade. Still, books and the sciences engaged most of his attention.

Goldie had been brought up in sound Calvinistic principles, his parents being strict Antiburghers. In the course of his reading, however, a decided change took place in his religious opinions; and finally he may be said to have only stopped short at Deism. He believed firmly in the existence of a God, but repudiated almost every other fundamental tenet of orthodox belief. The first of his series of publications, popularly termed *Gouldie's Bible*, and which is now extremely scarce, appeared about 1780, in three octavo volumes, printed at Glasgow. It was entitled *Essays on Various Important Subjects, Moral and Divine; being an Attempt to distinguish True from False Religion*. The Essays, as a literary production, display considerable reasoning powers, but are prolix and inelegant. A second edition appeared in 1785 with a London imprint, but emanating, we rather think, from the local press of John Wilson. This edition was entitled *Essays on Various Subjects, Moral and Divine*, in one volume, by John Goldie, to which was added, *The Gospel Recovered from a Captive State*, in five volumes, by a Gentle Christian.

The name of Goldie became notorious in consequence of his writings; and it would have been indeed surprising had the author of the much-reprobated essays escaped the attention of Burns. Goldie was exceedingly accessible; and the poet had seen him more than once at his house in Kilmarnock. One day, the author of the essays had occasion to be in the neighbourhood of Moss-giel: he called in passing; and in the course of his stay, Burns read over one or two of his manuscript poems. Goldie was highly delighted with the pieces, expressing his astonishment that he did not think of printing them. Burns at once unbosomed his circumstances—he was on the eve of setting out for the West Indies, and Wilson (of Kilmarnock) would not run the hazard of publication. "Weel, Robin," said Goldie, "I'll tell you what to do. Come your wa's down to Killie some day next week, and tak' pat-luck wi' me. I hae twa or three guid frien's that'll be able to set the press a-going." Burns was of course true to his appointment; and after dinner they were joined by the friends whom his entertainer had purposely invited. In the course of the evening, Burns read several of his pieces; and so delighted were the company, that they at once became security to Wilson for the printing of his work. During the printing of his volume, Burns was almost a daily visitor at Goldie's house, where he corrected the most of the proof-sheets, and wrote not a few of his letters. At this period the poet was rather abstemious in his habits, and his dress was composed of "hodden gray," then the universal garb of the agricultural population.

Goldie latterly became engaged in coal speculations, in which he was at first successful; but being in advanced years, he unfortunately connected himself in partnership with an individual who did not act fairly by him. Amidst old age and difficulties, however, his mind continued vigorous and active.

The last published work by Mr. Goldie was printed at the Kilmarnock press in 1808, by H. and S. Crawford. It formed a single volume, and was entitled *Conclusive Evidences against Atheism; in Vindication of a First Cause*. At the end of this book a prospectus was given of another work on which he had been engaged, viz.—*A Revise, or a Reform of the Present System of Astronomy*, in three volumes. The nature of the proposed reform was never thoroughly understood, as the author, then far advanced in life, did not live to carry the publication into effect. He died in 1809, in the ninety-second year of his age. He left a great many MSS., including letters from Burns and other men of celebrity with whom he corresponded, but these have been all lost or destroyed.

¹The Rev. J. Russell, Kilmarnock.—R. B.—See notes to the "Holy Fair," and the "Twa Herds," in which pieces he is mentioned.

Auld Orthodoxy lang did grapple,
 But now she's got an unco ripple,¹ terrible tearing
 Haste, gie her name up i' the chapel,²
 Nigh unto death;
 See how she fetches at the thrapple, throat
 An' gasps for breath.

Enthusiasm 's past redemption,
 Gaen in a galloping consumption, gone
 Not a' the quacks wi' a' their gumption,
 Will ever mend her.
 Her feeble pulse gies strong presumption, gives
 Death soon will end her.

'Tis you and Taylor³ are the chief,
 Wha are to blame for this mischief;
 But gin the L—d's ain folks gat leave, if own got
 A toom tar barrel empty
 And twa red peats wad send relief, would
 An' end the quarrel.

For me, my skill's but very sma',
 An' skill in prose I've nane ava'; none at all
 But quietlenswise, between us twa, quietly
 Weel may ye speed!
 And tho' they sud you sair misca', should sorely abuse
 Ne'er fash your head. trouble

E'en swinge the dogs, and thresh them sicker; surely
 The mair they squeel aye chap the thicker; always lay on
 And still 'mang hands a hearty bicker beaker
 O' something stout;
 It gars an owthor's pulse beat quicker, makes author's
 And helps his wit.

There's naething like the honest nappy! ale
 Whaur'll ye e'er see men sae happy,
 Or women sonsie, saft, an' sappy, plump
 'Tween morn and morn,
 As them wha like to taste the drappie, little drop
 In glass or horn?

I've seen me daz'd upon a time;
 I scarce could wink or see a styme; spark

¹ Tearing or torture, as from passing through a rippling-comb, a toothed instrument, through which flax, hemp, &c., were drawn to separate the seed from the stalk.

² Mr. Russell's Kirk.—R. B.—There is a double joke here. To give one's name up in the chapel, is to give in one's name at church, to be prayed for. But chapel, while it means a place of worship generally,

points directly to Mr. Russell's kirk then, and long after, locally called the Chapel, the High Church parish not having been formed till 1811.

³ Dr. Taylor of Norwich.—R. B.—Dr. Taylor was the author of a work entitled *The Scripture Doctrine of Original Sin proposed to Free and Candid Examination*, favourite reading of the New Light party in Ayrshire at this time.

Just ae hauf-mutchkin does me prime—	one half-pint
Ought less is little—	
Then back I rattle on the rhyme,	
As gleg's a whittle. ¹	sharp knife

THIRD EPISTLE TO JOHN LAPRAIK.

Cromek printed this poem in 1808 from a MS. preserved by Burns, and discovered among "the sweepings of his study," which Dr. Currie and his collaborateurs did not consider worthy of publication. Both Allan Cunningham and Dr. Chambers erroneously state that it was first published by Lapraik in a volume of his own poems published in 1788.

Sept. 13th, 1785.

Guid speed an' furdur to you, Johnnie,	furtherance
Guid health, hale han's, and weather bonnie;	hands
Now when ye're nickan down fu' cannie	cutting quietly
The staff o' bread,	
May ye ne'er want a stoup o' bran'y	
To clear your head.	
May Boreas never thresh your rigs,	shake out the corn on your ridges
Nor kick your rickles aff their legs,	heaps or small stacks
Sendin' the stuff o'er muirs an' hagg's	hog-holes
Like drivin' wrack;	
But may the tapmast grain that wags	topmost
Come to the sack.	
I'm bizzie too, an' skelpin' at it,	working vigorously
But bitter, daudin' showers hae wat it, ²	pelting wetted
Sae my auld stumpe pen I gat it	got
Wi' muckle wark,	much trouble
An' took my jocteleg ³ an' whatt it,	knife cut (whetted)
Like ony clerk.	
It's now twa month that I'm your debtor,	
For your braw, nameless, dateless letter,	fine
Abusin' me for harsh ill nature	
On holy men,	
While deil a hair yoursel' ye're better,	
But mair profane.	more

¹The first five stanzas of this epistle, written in August, 1785, first appeared among the pieces published in Glasgow by Thomas Stewart in 1801. Stanzas six and seven are from the Glenriddell MS., published in 1874, which also gives the last two stanzas as concluding the poem. These were originally found pencilled in the poet's Edinburgh Common-place Book, and were published by Cromek in 1808. Cunningham says that they formed part of the first "Epistle to Lapraik," and that he had seen a copy of which they formed a part, coming before the third stanza from the end. They certainly might come in there quite as well as here.

²This refers to the harvest of the year (1785), which was very stormy and late, so much so that the poet, in his autobiographical letter to Dr. Moore, declares that he and his brother lost half their crop.

³"*Jocteleg*, a folding-knife. The etymology of this word remained long unknown, till not many years ago, that an old knife was found having this inscription *Jacques de Liège*, the name of the cutler. Thus it is in exact analogy with *Andrea di Ferrara*."—LORD HAILES.

This etymology receives confirmation from the fact mentioned by Grose, that Scotland was formerly supplied with cutlery from Liège.

But let the kirk-folk ring their bells,
 Let's sing about our noble sel's;
 We'll cry nae jauds frae heathen hills
 To help, or roose us,
 But browster wives and whiskie stills,
 They are the muses.

selves
 call no jades from
 praise
 ale-house

Your friendship, 'sir, I winna quat it,
 An' if ye mak' objections at it,
 Then han' in nieve some day we'll knot it
 An' witness take,
 An' when wi' usquabae we've wat it,
 It winna break.

will not quit
 fist
 whisky wetted

But if the beast and branks be spar'd
 Till kye be gaun without the herd,
 An' a' the vittel in the yard,
 An' theekit right,
 I mean your ingle-side to guard
 Ae winter night.

bridle
 cows going cowboy
 grain (victual)
 thatched
 fire-side
 one

Then muse-inspirin' aqua-vitæ
 Shall make us baith sae blythe an' witty,
 Till ye forget ye're auld and gutty,
 An' be as canty
 As ye were nine years less than thretty,
 Sweet ane an' twenty.

paunchy
 hearty

But stooks are cowpet wi' the blast,
 An' now the sun keeks in the west,
 Then I maun rin amang the rest
 An' quat my chanter;
 Sae I subscribe mysel' in haste,
 Yours, Rab the Ranter.¹

overturned
 peeps
 must run
 musical pipe

EPISTLE TO THE REV. JOHN M^CMATH,

ENCLOSING A COPY OF "HOLY WILLIE'S PRAYER," WHICH HE HAD REQUESTED.

Sept. 17th, 1785.

While at the stook the shearers cow'r
 To shun the bitter blaudin' show'r,
 Or in gulravage rinnin' scour²
 To pass the time,
 To you I dedicate the hour
 In idle rhyme.³

reapers
 pelting
 confusion running

¹This is the name of the piper in the celebrated song "Maggie Lauder," whence Burns has likely sportively borrowed it. He seems to have prided himself on being a "rantin" or jovial fellow.

²Running in a confused, disorderly manner, like boys when leaving school.—CROMEK.

³This is another allusion to the disastrous harvest of the year. See note 2 in preceding page.

My musie, tir'd wi' mony a sonnet
 On gown, an' ban,¹ an' douce black bonnet,² grave
 Is grown right eerie now she's done it, frightened
 Lest they should blame her,
 An' rouse their holy thunder on it,
 And anathem her.

I own 'twas rash, an' rather hardy,
 That I, a simple, kintra bardie, country
 Should meddle wi' a pack sae sturdy,
 Wha, if they ken me, know
 Can easy, wi' a single wordie,
 Lowse h--ll upon me. unloose

But I gae mad at their grimaces,
 Their sighin', cantin', grace-proud faces,
 Their three-mile prayers, and hauf-mile graces,³
 Their raxin' conscience, stretching
 Whase greed, revenge, an' pride disgraces
 Waur nor their nonsense. worse than

There's Gaun⁴ miska't waur than a beast, abused worse
 Wha has mair honour in his breast
 Than mony scores as guid's the priest
 Wha sae abus't him ;
 An' may a bard no crack his jest
 What way they've use't him?

See him the poor man's friend in need,
 The gentleman in word an' deed,⁵
 An' shall his fame an' honour bleed
 By worthless skellums, wretches
 An' not a muse erect her head
 To cowe the blellums? frighten the babblers

O Pope, had I thy satire's darts
 To gie the rascals their deserts,
 I'd rip their rotten, hollow hearts,
 An' tell aloud
 Their jugglin' hocus-pocus arts
 To cheat the crowd.

God knows, I'm no the thing I should be,
 Nor am I even the thing I could be,
 But twenty times, I rather would be
 An atheist clean,

¹ The black gown and cambric bands, forming the characteristic dress of the Presbyterian clergyman.

² The popular term applied to a church elder.

³ Learn three-mile prayers and half-mile graces.

—Dedication to Gavin Hamilton, July, 1786.

⁴ Gavin Hamilton.—R. B.

⁵ That he's the poor man's friend in need,
 The gentleman in word and deed,
 It's no thro' terror of d-mn-tion, &c.

—Dedication to Gavin Hamilton.

Than under gospel colours hid be,
Just for a screen.

An honest man may like a glass,
An honest man may like a lass,
But mean revenge, an' malice fause, false
He'll still disdain,
An' then cry zeal for gospel laws,
Like some we ken.

They take religion in their mouth;
They talk o' mercy, grace an' truth,
For what? to gie their malice skouth scoop
On some puir wight,
An' hunt him down, o'er right an' ruth,
To ruin straight.

All hail, Religion! maid divine!
Pardon a muse sae mean as mine,
Who in her rough imperfect line
Thus daurs to name thee;
To stigmatize false friends of thine
Can ne'er defame thee.

Tho' blotcht an' foul wi' mony a stain,
An' far unworthy of thy train,
With trembling voice I tune my strain
To join with those,
Who boldly dare thy cause maintain
In spite of foes:

In spite o' crowds, in spite o' mobs,
In spite o' undermining jobs,
In spite o' dark banditti stabs
At worth an' merit,
By scoundrels, even wi' holy robes,
But hellish spirit.

O Ayr, my dear, my native ground,
Within thy presbyterial bound
A candid lib'ral band is found
Of public teachers,
As men, as Christians too renown'd,
An' manly preachers.

Sir, in that circle you are nam'd;
Sir, in that circle you are fam'd;
An' some, by whom your doctrine's blam'd
(Which gies you honour),
Even, sir, by them your heart's esteem'd,
An' winning manner.

Pardon this freedom I have ta'en,
 An' if impertinent I've been,
 Impute it not, good sir, to ane
 Whase heart ne'er wrang'd ye,
 But to his utmost would befriend
 Ought that belang'd ye.¹

SECOND EPISTLE TO DAVIE,

A BROTHER POET.

This epistle was probably penned about October, 1785.

AULD NEIBOR,	neighbour
I'm three times doubly o'er your debtor,	
For your auld-farrant, frien'ly letter;	sagacious
Tho' I maun say't, I doubt ye flatter,	must
Ye speak sae fair :	
For my puir, silly, rhymin' clatter	babble
Some less maun sair.	must serve
Hale be your heart, hale be your fiddle ;	
Lang may your elbuck jink an' diddle,	elbow jerk and shake
To cheer you thro' the weary widdle	struggle
O' war'ly cares,	worldly
Till bairns' bairns kindly cuddle	fondle
Your auld, gray hairs.	
But, Davie, lad, I'm rede ye're glaikit ;	informed thoughtless
I'm tauld the Muse ye hae negleckit :	
An' gif it's sae, ye sud be licket	if should be beaten
Until ye fyke ;	fidgit
Sic hauns as you sud ne'er be faikit,	such hands spared exertion
Be hain't wha like.	spared
For me, I'm on Parnassus' brink,	
Rivin' the words to gar them clink ;	make rhyme
Whyles daz'd wi' love, whyles daz'd wi' drink,	sometimes
Wi' jads or masons ;	jades
An' whyles, but aye owre late, I think	always too
Braw sober lessons.	fine
Of a' the thoughtless sons o' man,	
Commen' me to the bardie clan ;	
Except it be some idle plan	
O' rhymin' clink,	

¹ The gentleman to whom this epistle is addressed, was assistant to the Rev. Peter Wodrow, minister of Tarbolton, and an adherent of the New Light party. It inclosed a copy of "Holy Willie's Prayer," which he had requested from the author. M^cMath fell into

dissipated habits, resigned his charge, and afterwards enlisted as a common soldier. His misfortunes and miseries arose from, or were intensified by, his having become a hypochondriac. He died poor and neglected, in the isle of Mull, in 1825.

The devil haet, that I sud ban, They ever think.	the devil a bit should swear
Nae thought, nae view, nae scheme o' livin', Nae cares to gie us joy or grievin': But just the pouchie put the nieve in, An' while ought's there,	no pocket fist
Then, hiltie skiltie, we gae scribevin', An' fash nae mair.	helter skelter careering bother no more
Leeze me on rhyme! it's aye a treasure, My chief, amaist my only pleasure, At hame, a-fiel', at wark or leisure, The Muse, poor hizzie!	rhyme's the thing! almost girl (hussy)
Tho' rough an' raploch be her measure, She's seldom lazy.	coarse
Haud to the Muse, my dainty Davie; The warl' may play you monie a shavie; But for the Muse, she'll never leave ye, Tho' e'er sae puir, Na, even tho' limpin' wi' the spavie Frae door to door. ¹	hold trick spavin

SONG—YOUNG PEGGY BLOOMS.²

TUNE—"Last time I cam' o'er the muir."

This is one of the poet's earliest songs contributed to Johnson's *Musical Museum*: it stands No 78 in the first volume of that work, and was written in October, 1785.

Young Peggy blooms our bonniest lass,
Her blush is like the morning,
The rosy dawn, the springing grass,
With early gems adorning:
Her eyes outshine the radiant beams
That gild the passing shower,
And glitter o'er the crystal streams,
And cheer each fresh'ning flower.

¹ This epistle was prefixed to the poems of David Sillar, published at Kilmarnock, 1789. In regard to the person to whom it is addressed see note to "Epistle to Davie," above.

² Miss Margaret, or Peggy Kennedy, a relative of Mrs. Gavin Hamilton, was the daughter of a Carrick landed proprietor. Burns met her in Mauchline during the autumn of 1785, and was much taken with her spirit and beauty. She was seventeen, and understood to be betrothed to Captain MacDoual, the representative of the oldest and richest family in Galloway.

Burns wrote to her a respectful letter, in which this song was inclosed. Her subsequent history is most painful. Says Mr. Chambers: "While thus in the fair way to a dignified position in life, the powers of Honour, Love, and Truth had already been outraged, and a train of circumstances commenced, which was to end in the loss of her good name and her early death." It is supposed, on not very conclusive evidence, however, that her sad fate suggested to the poet the deathless "Ye banks and braes o' bonnie Doon."

Her lips more than the cherries bright,
 A richer dye has grac'd them,
 They charm th' admiring gazer's sight,
 And sweetly tempt to taste them :
 Her smile is as the ev'ning, mild,
 When feather'd pairs are courting,
 And little lambkins wanton wild,
 In playful bands disporting.

Were Fortune lovely Peggy's foe,
 Such sweetness would relent her,
 As blooming Spring unbends the bow
 Of surly, savage Winter.
 Detraction's eye no aim can gain
 Her winning powers to lessen ;
 And fretful envy grins in vain,
 The poison'd tooth to fasten.

Ye pow'rs of Honour, Love, and Truth,
 From ev'ry ill defend her ;
 Inspire the highly favour'd youth
 The destinies intend her.
 Still fan the sweet connubial flame
 Responsive in each bosom ;
 And bless the dear parental name
 With many a filial blossom.

SONG—THE BRAES O' BALLOCHMYLE.¹

TUNE—"The Braes o' Ballochmyle."

The Catrine² woods were yellow seen,
 The flowers decay'd on Catrine lee,
 Nae lav'rock sang on hillock green, lark
 But nature sicken'd on the ee. eye
 Thro' faded groves Maria sang,
 Hersel' in beauty's bloom the while,
 And aye the wild-wood echoes rang,
 Fareweel the braes o' Ballochmyle ! slopes

¹ Ballochmyle, the ancient seat of the Whitefoord family, passed into the hands of Mr. Alexander (see note to the "Lass of Ballochmyle"). Maria Whitefoord (afterwards Mrs. Cranston), the heroine of this song, was the eldest daughter of Sir John Whitefoord, to whom Burns, in one of his letters, acknowledges his obligations, as being one of the first gentlemen in Ayrshire who discovered the genius of the poet. The song (the date of which is probably about the end of

the autumn of 1785) was written as a farewell to the family inheritance. The tune is the production of the poet's friend Allan Masterton, writing-master, Edinburgh, the "Allan" of "Willie brew'd a peck o' maud."

² Catrine was a fine estate immediately adjoining that of Ballochmyle, and was in the poet's time owned by Professor Matthew Stewart, and his more celebrated son, Professor Dugald Stewart.

Low in your wintry beds, ye flowers,
 Again ye'll flourish fresh and fair;
 Ye birdies dumb, in with'ring bowers,
 Again ye'll charm the vocal air.
 But here, alas! for me nae mair
 Shall birdie charm, or floweret smile;
 Fareweel the bonnie banks of Ayr,
 Fareweel, fareweel! sweet Ballochmyle!

no more

HALLOWEEN.¹

The following poem will, by many readers, be well enough understood; but for the sake of those who are unacquainted with the manners and traditions of the country where the scene is cast, notes are added, to give some account of the principal charms and spells of that night, so big with prophecy to the peasantry in the west of Scotland. The passion of prying into futurity makes a striking part of the history of human nature in its rude state, in all ages and nations; and it may be some entertainment to a philosophic mind, if any such should honour the author with a perusal, to see the remains of it, among the more unenlightened in our own.—R. B., 1786.—Halloween or Halloweven is the eve or vigil of All-Saints' Day (also called All-Hallows or Hallowmas, 1st November).

Yes! let the rich deride, the proud disdain,
 The simple pleasures of the lowly train;
 To me more dear, congenial to my heart,
 One native charm, than all the gloss of art.—GOLDSMITH.

Upon that night, when fairies light
 On Cassillis Downans² dance,
 Or owre the lays, in splendid blaze,
 On sprightly coursers prance;
 Or for Colean the route is ta'en,
 Beneath the moon's pale beams;

leas

¹ Halloween is thought to be a night when witches, devils, and other mischief-making beings are all abroad on their baneful, midnight errands; particularly those aerial people, the fairies, are said on that night to hold a grand anniversary.—R. B.

"Halloween" is now almost an obsolete word, and the liveliest of all festivals that used to usher in the winter with one long night of mirthful mockery of superstitious fancies, not unattended with stirrings of imaginative fears in many a simple breast, is gone with many customs of the good old time, not among town-folks only, but dwellers in rural parishes far withdrawn from the hum of crowds, where all such rites originate and latest fall into desuetude. The present wise generation of youngsters care little or nothing about a poem which used to drive their grandfathers and grandmothers half-mad with merriment, when boys and girls gathered in a circle round some choice reciter, who, though perhaps endowed with no great memory for grammar, had half of Burns by heart. Many of them, doubtless, are of opinion that it is a silly affair. . . . In practice extinct, to elderly people it survives in poetry; and there the body of the harmless superstition, in its very form and presence, is

embalmed."—PROF. WILSON.—Professor Wilson is here a little too sweeping in his statements. Halloween has now, no doubt, lost much of its importance as a popular festival, but it continues to be kept up to some little extent both in town and country. Probably Burns's own poem has had a good deal to do with keeping it alive.

² Certain little, romantic, rocky, green hills, in the neighbourhood of the ancient seat of the Earls of Cassillis.—R. B.—Cassillis House or Castle stands on a beautiful *haugh* on the left bank of the Doon, about 4 miles north-east of Maybole. The lands, and probably also the castle of Cassillis, appear to have passed, in the reign of David II., from a family named Montgomery, into the possession of Sir John Kennedy of Dunure, direct male ancestor of the present Marquis of Ailsa. At the beginning of the sixteenth century it must have been the chief residence of this powerful race, as David, third Lord Kennedy, was, about 1510, created Earl of Cassillis. This nobleman fell at Flodden, with many of his followers. Tradition tells a well-known tale in connection with Cassillis Castle and its owners. While John, the sixth earl, was attending the Assembly of Divines at Westminster

There, up the cove,¹ to stray an' rove
 Among the rocks and streams
 To sport that night:

Among the bonnie winding banks,
 Where Doon rins, wimplin', clear, runs

in 1643, his consort is said to have been seduced away from this house by a party of gypsies, supposed to have been headed by a lover in disguise; the consequence of this imprudence was her confinement for life in a tower belonging to her husband in the neighbouring town of Maybole, while those who had decoyed her away were hanged on a tree in front of the castle. These circumstances are more particularly related in the old ballad of *Johnnie Faa*, which is sung to a beautiful air; but it is proper to state that great doubt hangs over them. In a music-book, known from unquestionable evidence to have been written before 1620, this very air is found, under the title of "Lady Cassillis's Lilt;" which evinces that it could not have been composed for the wife of the sixth earl (that lady having been born in 1607), in whatever way the verses of the ballad may have taken their origin. Cassillis Castle continued to be the principal residence of the family till the extinction of the main line in 1759, when the titles were adjudged to Sir Thomas Kennedy, of Colzean, a son of the third earl. (See below.) Cassillis Castle, however, is still one of the seats of the family. The Cassillis Downans are three or four small hills rising about a quarter of a mile to the south of the castle, near the road between Maybole and Dalrymple. The largest—that nearest to the house—appears to be three hundred feet above the level of the Doon; the second is somewhat lower; and one or two others are greatly less marked. They are covered with green sward, through which, in some places, the rock may be seen; and hence Burns has described them in the note as "rocky." On the top of the highest there is a circular mound, with a breach in it to the west, as if designed for a means of access. It is probable that this was an early fort, more particularly as the farm on the slope of the hill bears the name of Dunree—obviously Dun-righ, the king's castle. The peculiar forms of these hillocks, and their rising in the midst of a generally level country, are circumstances which could not fail to excite superstitious ideas in an unlettered people. They were, accordingly, down to Burns's time, regarded as the work of fairies, and a peculiar scene of their midnight revels. In reality, they are masses of trap.

¹ A noted cavern near Colean House, called The Cove of Colean; which, as Cassillis Downans, is famed in country story for being a favourite haunt of fairies.—R. B.—Colzean Castle (Burns's spelling corresponds with the common pronunciation), the principal seat of the Marquises of Ailsa (for that title was bestowed in 1831 on the fourteenth Earl of Cassillis), is situated upon the verge of a great basaltic cliff, on the coast of Carrick, about two miles from the village of Kirkoswald. With marine sublimity on the one side, and the extreme of sylvan beauty on the other, it is scarcely possible to imagine a situation more worthy of the chief of whose ancestors it was said—

Twixt Wigton and the town o' Agr,
 Portpatrick and the cruives of Cree,
 Nae man need think for to bide there,
 Unless he court wi' Kennedie.

The lands of Colzean in the sixteenth century were the property of Sir Thomas Kennedy, second son of Gilbert, third Earl of Cassillis. The former castle, connected with the lands, was built soon after by this individual. Sir Archibald Kennedy of Colzean, great-grandson of Sir Thomas, is said to have acquired some notoriety as a *persecutor* (of the Covenanters), and tradition states, that after the Revolution, he was sometimes obliged for his safety to the *coves* (that is *caves*) beneath his mansion. By his wife, one of the daughters of General David Leslie, Lord Newark, he had four daughters, the second of whom, Susanna, distinguished for extraordinary beauty, became the wife of Alexander, ninth Earl of Eglinton. In her youth she patronized Ramsay, who dedicates the "Gentle Shepherd" to her; and in her old age she received a visit from Dr. Johnson, at her dotarial seat of Auchans, near Dundonald. On the extinction of the main line of the Cassillis family, in the person of John, the eighth earl, in 1759, the title and family estates became the inheritance of Sir Thomas Kennedy of Colzean, who accordingly—though not without some litigation—became ninth Earl of Cassillis. It was now deemed necessary that the house of Colzean should be rebuilt; and this task was accordingly commenced in 1777 by David, the tenth earl, brother of the preceding. The plan of the new mansion was by Robert Adam. It presents, along the verge of the precipice, a range of lofty castellated masses, and with its out-buildings, splendid terraced garden, &c., it covers an area of four acres. The impression conveyed by the mansion, on approaching it through the far-spreading glades of an ancient park, is that of baronial dignity, affluence, and taste; surveyed from the sea, or from the beach, it suggests the idea of those eyrie-like fortresses of old, which took so much strength from nature as to appear to smile defiance at all the hostile efforts of mere human power. The interior of the castle is remarkable for an extensive and valuable collection of arms and armour. The coves are situated directly underneath the castle. They appear simply natural chinks left in the basalt in the process of its volcanic formation. Burns, during his residence near Kirkoswald, must have often heard of their reputation as haunts of the fairies. They are six in number, and are thus described in the Rev. Mr. Biggar's statistical account of the parish of Kirkoswald, written in the end of the 18th century: "Of the three towards the west, the largest has its entry as low as high-water mark. The roof is about fifty feet high, and has the appearance as if two large rocks had fallen together, forming a Gothic arch, though

Where Bruce¹ ance rul'd the martial ranks, once
 An' shook his Carrick spear,
 Some merry, friendly, country-folks
 Together did convene,
 To burn their nits, an' pou their stocks, nuts pull colewort plants
 An' haud their Halloween hold
 Fu' blythe that night.

The lasses feat, an' cleanly neat, spruce
 Mair braw than when they're fine; more well-dressed
 Their faces blythe, fu' sweetly kythe show
 Hearts leal, an' warm, and kin': loyal
 The lads sae trig, wi' wooer-babs, so smart love-knots
 Weel knotted on their garten, garter
 Some unco blate, an' some wi' gabs, extremely bashful chatter
 Gar lasses' hearts gang startin' make
 Whiles fast at night. sometimes

Then first and foremost thro' the kail, coleworts
 Their stocks² maun a' be sought ance; plants must
 They steek their een, an' graip, an' wale, close their eyes grope choose
 For muckle anes an' straught anes. big ones and straight ones
 Poor hav'rel Will fell aff the drift, half-witted drove
 An' wander'd thro' the bow-kail, cabbage
 An' pou't, for want o' better shift, pulled
 A runt was like a sow-tail, stem
 Sae bow't that night. so crooked

Then, straught or crooked, yird or nane, earth or none
 They roar and cry a' throu'ther; through each other
 The vera wee things, todlin', rin very
 Wi' stocks out-owre their shouter; shoulder
 An' gif the custoc's sweet or sour, if inner stem
 Wi' joctelegs they taste them; pocket-knives

very irregular; it extends inwards about two hundred feet, and varies in breadth. It communicates with the other two, which are both considerably less, but of much the same irregular form. Towards the east are the other three coves, which likewise communicate with each other. They are nearly of the same height and figure with the others; but their dimensions have not been ascertained. To the largest of the three westmost coves [those immediately under the castle] is a door or entry, built of freestone with a window three feet above the door, of the same kind of work; above both of these is an apartment, from which might be sent down whatever could annoy the assailants of the door." We have seen reason to surmise, that this mason work is as old as the former mansion of Colzean: it gives the place all the appearance of having been designed as a habitation, and one calculated to protect its inmates from hostile assault.

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¹ The famous family of that name, the ancestors of Robert, the great deliverer of his country, were Earls of Carrick.—R. B.

² The first ceremony of Halloween is, pulling each a stock, or plant of kail. They must go out, hand in hand, with eyes shut, and pull the first they meet with: its being big or little, straight or crooked, is prophetic of the size and shape of the grand object of all their spells—the husband or wife. If any yird, or earth, stick to the root, that is *tocher*, or fortune; and the taste of the *custoc*, that is, the heart of the stem, is indicative of the natural temper and disposition. Lastly, the stems, or to give them their ordinary appellation, the *runts*, are placed somewhere above the head of the door; and the Christian names of the people whom chance brings into the house, are, according to the priority of placing the *runts*, the names in question.—R. B.

Syne coziely, aboon the door,	then snugly above
Wi' cannie care they place them	gentle
To lie that night.	
The lasses staw frae 'mang them a'	stole from among
To pou their stalks o' corn; ¹	pull
But Rab slips out, an' jinks about,	dodges
Behint the muckle thorn:	
He grippet Nelly hard and fast;	
Loud skir'd a' the lasses;	screech'd
But her tap-pickle maist was lost,	
When kiutlin' in the fause-house ²	cuddling
Wi' him that night.	
The auld guidwife's weel-hoordet nuts ³	well-hoarded nuts
Are round an' round divided,	
An' monie lads' and lasses' fates,	
Are there that night decided:	
Some kindle, couthie, side by side,	lovingly
An' burn thegither trimly;	together
Some start awa wi' saucie pride,	
And jump out-owre the chimlie	chimney
Fu' high that night.	
Jean slips in twa, wi' tentie ee;	heedful eye
Wha 'twas she wadna tell;	would not
But this is <i>Jock</i> , an' this is <i>me</i> ,	
She says in to hersel':	
He bleez'd owre her, an' she owre him,	blazed
As they wad never mair part;	would
Till, fuff! he started up the lum,	chimney
And Jean had e'en a sair heart	sore
To see't that night.	
Poor Willie, wi' his bow-kail runt,	cabbage-stem
Was brunt wi' primsie Mallie;	burnt prudish
An' Mary, ⁴ nae doubt, took the drunt,	pet
To be compar'd to Willie:	
Mall's nit lap out wi' pridefu' fling,	leaped
An' her ain fit it brunt it;	own foot
While Willie lap, and swear, by jing!	swore
'Twas just the way he wanted	
To be that night.	

¹ They go to the barn-yard and pull each, at three several times, a stalk of oats. If the third stalk wants the *top-pickle*, that is, the grain at the top of the stalk, the party in question will come to the marriage-bed anything but a maid.—R. B.

² When the corn is in a doubtful state, by being too green, or wet, the stack-builder, by means of old timber, &c., makes a large apartment in his stack, with an opening in the side which is fairest exposed to the wind: this he calls a *fause-house*.—R. B.

³ Burning the nuts is a famous charm. They name

the lad and lass to each particular nut, as they lay them in the fire, and accordingly as they burn quietly together, or start from beside one another, the course and issue of the courtship will be.—R. B.

⁴ Currie altered *Mary* here to *Mallie* in his edition of our poet's works, to the great displeasure of one of Burns's editors—the Rev. Hamilton Paul—who was at the trouble of entering into a pretty long dissertation to prove the propriety of here using the full name *Mary*, and in other parts of the verse its diminutives, *Mallie* and *Mall*.

Nell had the fause-house in her min',
 She pits hersel' an' Rob in; puts
 In loving bleeze they sweetly join,
 Till white in ase they're sobbin': ashae
 Nell's heart was dancin' at the view,
 She whisper'd Rob to leuk for't: look
 Rob, stownlins, pried her bonnie mou', stealthily tasted mouth
 Fu' cozie in the neuk for't, nook
 Unseen that night.

But Merran sat behint their backs,
 Her thoughts on Andrew Bell;
 She lea'es them gashin' at their cracks, conversing chat
 And slips out by hersel':
 She thro' the yard the nearest taks,
 An' to the kiln she goes then,
 An' darklins grapit for the bauks, groped cross-beams
 And in the blue-clue¹ throws then,
 Right fear't that night. frightened

An' aye she win't, an' aye she swat, winded sweated
 I wat she made nae jaukin'; wot dallying
 Till something held within the pat, pot
 Guid L—d! but she was quaukin'!
 But whether 'twas the deil himsel',
 Or whether 'twas a bauk-en', beam-end
 Or whether it was Andrew Bell,
 She didna wait on talkin',
 To spier that night. inquire

Wee Jenny to her granny says,
 "Will ye go wi' me, grannie?
 I'll eat the apple² at the glass,
 I gat frae uncle Johnnie:" got from
 She fuff't her pipe wi' sic a lunt, puffed volume of smoke
 In wrath she was sae vap'rin',
 She notic't na, an aizle brunt hot ember
 Her braw new worstet apron fine worsted
 Out thro' that night.

"Ye little skelpie-limmer's face!³
 I daur you try sic sportin', dare such
 As seek the foul Thief ony place,
 For him to spae your fortune: forestell

¹ Whoever would, with success, try this spell, must strictly observe these directions: Steal out, all alone, to the *kiln*, and, darkling, throw into the *pot* a clue of blue yarn; wind it in a new clue of the old one; and, towards the latter end, something will hold the thread; demand *wha hauds?* i.e. who holds? an answer will be returned from the kiln-pot, by naming the Christian and surname of your future spouse.—R. B.

² Take a candle, and go alone to a looking-glass; eat an apple before it, and some traditions say, you should comb your hair all the time; the face of your conjugal companion *to be*, will be seen in the glass, as if peeping over your shoulder.—R. B.

³ A technical term in female scolding.—*Burns's Glossary*.—A "skelpie limmer" is a hussy that deserves slapping.

Nae doubt but ye may get a sight!
 Great cause ye hae to fear it;
 For monie a ane has gotten a fright,
 An' liv'd an' dee'd deleeret
 On sic a night.

many a one
 delirious

"Ae hairst afore the Sherra-moor,¹
 I mind't as weel's yestreen,
 I was a gilpey then, I'm sure
 I was na past fyfteen:
 The simmer had been cauld an' wat,
 An' stuff was unco green;
 An' aye a rantin' kirm we gat,
 An' just on Halloween
 It fell that night.

one harvest
 remember it last night
 thoughtless girl
 extremely
 jovial harvest-home

"Our stibble-rig was Rab M'Graen,
 A clever, sturdy fallow;
 His sin gat Eppie Sim wi' wean,
 That liv'd in Achmacalla:³
 He gat hemp-seed,⁴ I mind it weel,
 An' he made unco light o't;
 But monie a day was by himsel',
 He was sae fairly frightened
 That vera night."

leader of the reapers²
 son child
 remember
 very
 beside himself

Then up gat fechtin' Jamie Fleck,
 An' he swoor by his conscience,
 That he could saw hemp-seed a peck;
 For it was a' but nonsense.
 The auld guidman raught down the pock,
 An' out a handfu' gied him;
 Syne bad him slip frae 'mang the folk
 Sometime when nae ane see'd him,
 An' try't that night.

got fighting
 swore
 reached bag
 then

He marches thro' amang the stacks,
 Tho' he was something sturtin';
 The graip he for a harrow taks,
 An' hauls at his curpin':
 An' ev'ry now an' then, he says,
 "Hemp-seed, I saw thee,

frightened
 dung-fork
 drags crupper

¹ Battle of Sheriffmuir, Nov. 1715, between the Royalists under the Duke of Argyll, and the Jacobites under the Earl of Mar.

² Lit. stubble-ridge; hence, the reaper that took the ridge next to the part of the field already reaped.

³ There is no place so named in Kyle or Carrick. A name was needed of a certain length, accent, and capacity for rhyme; hence the above coinage.

⁴ Steal out unperceived, and sow a handful of hemp-

seed; harrowing it with anything you can conveniently draw after you. Repeat now and then, "Hemp-seed, I saw thee, hemp-seed, I saw thee; and him (or her) that is to be my true-love, come after me and pou thee." Look over your left shoulder, and you will see the appearance of the person invoked, in the attitude of pulling hemp. Some traditions say, "Come after me, and shaw thee," that is, show thyself: in which case it simply appears. Others omit the harrowing, and say, "Come after me, and harrow thee."—R. B.

An' her that is to be my lass,
Come after me, and draw thee,
As fast this night."

He whistl'd up "Lord Lenox' march"

To keep his courage cheerie;
Although his hair began to arch,

He was sae fley'd an' eerie:
Till presently he hears a squeak,

An' then a grane an' gruntle;

He by his shouther gae a keek,

An' tumbld wi' a wintle

Out-owre that night.

so frightened and nervous

groan and grunt
shoulder glance
stagger

He roar'd a horrid murder shout,

In dreadfu' desperation!

An' young an' auld came rinnin' out,

To hear the sad narration:

He swoor 'twas hilchin Jean M'Craw,

Or crouchie Merran Humphie,

Till, stop! she trotted thro' them a';—

And wha was it but grumphie

Asteeer that night!

halting
crook-backed

the sow
astir

Meg fain wad to the barn gaen

To winn three wechts o' naething;¹

But for to meet the deil her lane,

She pat but little faith in:

She gies the herd a pickle nits,

An' twa red-cheekit apples,

To watch, while for the barn she sets,

In hopes to see Tam Kipples

That vera night.

would have gone
winnow measures

herself alone
put
herd-boy few nuts

She turns the key wi' cannie thraw,

An' owre the threshold ventures;

But first on Sawnie gies a ca',²

Syne bauldly in she enters:

A ratton rattled up the wa',

An' she cried, L—d, preserve her!

An' ran thro' midden-hole an' a',

An' pray'd wi' zeal an' fervour,

Fu' fast that night.

gentle turn

gives a call
then boldly

rat wall

dung-pit

¹ This charm must likewise be performed unperceived, and alone. You go to the barn, and open both doors, taking them off the hinges, if possible; for there is danger that the *being*, about to appear, may shut the doors, and do you some mischief. Then take that instrument used in winnowing the corn, which, in our country dialect, we call a *wecht*; and go through all the attitudes of letting down corn against the wind. Repeat it three times; and the third time an apparition

will pass through the barn, in at the windy door, and out at the other, having both the figure in question, and the appearance or retinue, marking the employment or station in life.—R. B.—The *wecht* is an implement shaped like a sieve, being a round shallow wooden vessel with a bottom made of hide or skin, used for lifting quantities of grain.

² She first calls out to the herd-boy, to give her a little courage from assurance of his proximity.

They hoy't out Will, wi' sair advice :
 They hecht him some fine braw ane ;
 It chanc'd the stack he faddom'd thrice,¹
 Was timmer-propt for thrawin' :
 He taks a swirlye, auld moss-oak,
 For some black, gruesome carlin ;
 An' loot a winze, an' drew a stroke,
 Till skin in blypes came haulin'
 Aff's nieves that night.

urged
 promised
 fathomed
 knotty
 hideous hag
 uttered an oath
 shreds peeling
 hands

A wanton widow Leezie was,
 As canty as a kittlen ;
 But, och ! that night, among the shaws,
 She got a fearfu' settlin' !
 She thro' the whins, an' by the cairn,
 An' owre the hill gaed scievin' ;
 Whare three lairds' lands met at a burn,²
 To dip her left sark-sleeve in,
 Was bent that night.

cheerful kitten
 wooded dells
 went careering

Whyles owre a linn the burnie plays, sometimes over a rock streamlet
 As thro' the glen it wimpl't :
 Whyles round a rocky scaur it strays ;
 Whyles in a wiel it dimpl't ;
 Whyles glitter'd to the nightly rays,
 Wi' bickering, dancing dazzle ;
 Whyles cookit underneath the braes,
 Below the spreading hazel,
 Unseen that night.³

precipice
 eddy
 hurrying
 popped sloping banks

Among the brachens, on the brae,
 Between her and the moon,
 The deil, or else an outler quey,
 Gat up an' gae a croon :
 Poor Leezie's heart maist lap the hool; almost leaped from its case (hull)
 Near lav'rock-height she jumpit,
 But mist a fit, an' in the pool
 Out-owre the lugs she plumpit,
 Wi' a plunge that night.

ferns
 outlying heifer
 gave a moan
 lark
 lost her footing
 ears

¹ Take an opportunity of going, unnoticed, to a *bear stack*, and fathom it three times round. The last fathom of the last time, you will catch in your arms the appearance of your future conjugal yoke-fellow.—R. B. —The particular stack mentioned in the text was propped up by pieces of timber, having settled or got twisted (*thraum*) to one side. One of the props was a moss-oak or bog-oak, such as are found embedded in peat-bogs.

² You go out, one or more, for this is a social spell, to a south running spring or rivulet, where "three lairds' lands meet," and dip your left shirt sleeve. Go to bed in sight of a fire, and hang your wet sleeve before it to dry. Lie awake; and sometime near midnight, an apparition, having the exact figure of the

grand object in question, will come and turn the sleeve, as if to dry the other side of it.—R. B.—See the song of "Tam Glen" for an interesting reference to this spell, which in the case of Tam's sweetheart was used with the desired effect in calling up the likeness of Tam.

³ "Those who understand the Scottish dialect will allow this to be one of the finest instances of description which the records of poetry afford. Though of a very different nature, it may be compared, in point of excellence, with Thomson's description of a river swollen by the rains of winter bursting through the straits that confine its torrents."—CURRIE. The verb to *cook* used above means literally to appear and disappear by turns.

TO A MOUSE,

ON TURNING HER UP IN HER NEST WITH THE PLOUGH, NOVEMBER, 1785.¹

Wee, sleekit, cow'rin', tim'rous beastie,	smooth-skinned
O, what a panic's in thy breastie!	
Thou need na start awa sae hasty,	
Wi' bickering brattle!	hasty scamper
I wad be laith to rin an' chase thee,	would be loath
Wi' murdering pattle! ²	plough-staff

I'm truly sorry man's dominion²
 Has broken Nature's social union,
 An' justifies that ill opinion
 Which maks thee startle
 At me, thy poor earth-born companion,
 An' fellow-mortal!

I doubt na, whyles, but thou may thieve;	sometimes
What then? poor beastie, thou maun live!	must
A daimen-icker in a thrave ³	
'S a sma' request:	
I'll get a blessin' wi' the lave,	remainder
And never miss't!	

Thy wee bit housie, too, in ruin!	
Its silly wa's the win's are strewin'!	fragile walls
An' naething, now, to big a new ane,	build
O' foggage green!	herbage
An' bleak December's winds ensuin',	
Baith snell and keen!	both biting

Thou saw the fields laid bare an' waste,	
An' weary winter comin' fast,	
An' cozie here, beneath the blast,	snug
Thou thought to dwell;	
Till crash! the cruel coulter past	
Out thro' thy cell.	

That wee bit heap o' leaves an' stibble,	stubble
Has cost thee mony a weary nibble!	
Now thou's turn'd out, for a' thy trouble,	
But house or hald,	without holding
To thole the winter's sleety dribble,	endure
An' cranreuch cauld!	hoar-frost

¹ John Blane, a farm-servant at Moesglie in 1785, who died at Kilmarnock about the middle of the 19th century, used to tell of his pursuing a mouse, with the pattle or plough-staff, while Burns was ploughing. Burns told him to let it alone; and was observed to become very thoughtful. In the evening, he repeated to him his poem on the mouse, the

most tender-hearted, perhaps, of all his productions.

² The plough-staff, used to clear away the adhering earth from the plough—also written *pettle*.

³ An occasional ear of corn in a *thraive*, that is, twenty-four sheaves or two stooks. *Daimen*, is equivalent to *deeming*, judging, testing, and *icker*, to ear (of grain).

"Wee sleekit, cow'rin', tim'rous beastie."

—TO A MOUSE.





"Wee, sleekit, cow'rin, tim'rous beastie."

But, Mousie, thou art no thy lane, not alone
 In proving foresight may be vain :
 The best laid schemes o' mice an' men,
 Gang aft a-gley,¹ go often awry
 An' lea'e us nought but grief and pain,
 For promis'd joy.

Still thou art blest, compar'd wi' me !
 The present only toucheth thee :
 But, och ! I backward cast my ee, eye
 On prospects drear ;
 An' forward, tho' I canna see,
 I guess an' fear.²

THE JOLLY BEGGARS.³

A CANTATA.

RECITATIVO.

When lyart leaves bestrew the yird, withered earth
 Or, wavering like the bauckie-bird,⁴ bat
 Bedim cauld Boreas' blast ;
 When hailstones drive wi' bitter skyte, stroke
 And infant frosts begin to bite,
 In hoary cranreuch drest : hoar-frost
 Ae night at e'en, a merry core corps
 O' randie gangrel bodies, loose-living vagrant persons
 In Poosie Nansie's⁵ held the splore, frolic
 To drink their orra duddies : superfluous rags

¹ This phrase :—

The best laid schemes o' mice an' men
 Gang aft a-gley,—

and a couplet in the "Address to the Louse"—

O, wad some Pow'r the giftie gie us,
 To see oursels as others see us!—

are so often quoted as to have become proverbial.

² "How his heart flows out in sympathy over universal nature; and in her bleakest provinces discerns a beauty and a meaning! The 'Daisy' falls not unheeded under his ploughshare; nor the ruined nest of that "wee cowering timorous beastie," cast forth after all its provident pains to "thole the sleety dribble, and cranreuch cauld."—THOMAS CARLYLE.

³ Composed apparently at Mossiel before the close of 1785, and regarded by Burns himself as of little value, probably because his mother and brother looked on it with suspicion on account of the looseness of some of its sentiments. In September, 1793, he wrote to George Thomson that he had kept no copy of it, and had in fact forgotten its existence. On 3d August, 1793, the "Jolly Beggars" was published in chap-book form by Stewart and Meikle, Glasgow, with the exception of a portion which John Richmond

had taken with him to Edinburgh; and two years later it was republished by Stewart in a complete form, Richmond having in the meantime supplied the missing portion. Along with it Stewart also printed other POEMS ASCRIBED TO ROBERT BURNS, THE AYRSHIRE BARD, not contained in any edition of his works hitherto published. So popular were these additional poems, especially the "Jolly Beggars," that another edition of a smaller size was issued from the same press during the same year.

⁴ The older writers call it merely *the bat*; thus in Gawain Douglas's metrical translation of Virgil :—

The sonnys licht is nauer the wers, traist me,
 Althochte the *bat* his bricht beames doth flee.

The comparison of the fluttering of the dry and withered leaves in the wintry blast, to the "wavering" flight of the bat is peculiarly appropriate.

⁵ Poosie Nansie's, the scene of the "Jolly Beggars," is still pointed out in Mauchline. It was one of those places of resort in which the lowest of mankind—those ambiguous wretches who hang upon the skirts of society—the maimed beggar, the sturdy caird, the wandering tinker, the travelling ballad-singer—found a resting-place after the fatigues of the day, and when

Wi' quaffing and laughing,	
They ranted and they sang ;	revelled
Wi' jumping and thumping	
The vera girdle ¹ rang.	griddle
First, niest the fire, in auld red rags,	nearest
Ane sat, weel brac'd wi' mealy bags	
And knapsack a' in order ;	
His doxy lay within his arm,	
Wi' usquebae and blankets warm,	whisky
She blinket on her sodger ;	
And aye he gies the tozie drab	tipsy
The tither skelpin' kiss,	other resounding
While she held up her greedy gab,	
Just like an aumous dish ; ²	alms
Ilk smack still, did crack still,	each
Just like a cadger's whup,	hawker's whip
Then staggering, an' swaggering,	
He roar'd this ditty up—	

AIR.

TUNE—"Soldier's Joy."

I am a son of Mars, who have been in many wars,
 And show my cuts and scars wherever I come ;
 This here was for a wench, and that other in a trench,
 When welcoming the French at the sound of the drum.
 Lal de daudle, &c.

My prenticeship I past where my leader breath'd his last,
 When the bloody die was cast on the heights of Abram ;³
 I servèd out my trade when the gallant game was play'd,
 And the Moro low was laid at the sound of the drum.⁴
 Lal de daudle, &c.

I lastly was with Curtis, among the floating batt'ries,⁵
 And there I left for witness an arm and a limb :

they lost in that "glory" which results from deep potations, the consciousness of their own degradation. John Richmond told Robert Chambers when he visited Mauchline, that one night when Burns, "Smith, the sleest pawkie thief," and Richmond were coming up the street in a state of partial intoxication, their attention was attracted by the noise of revelry issuing from this hostelry. At the instigation of Burns they went in, and entered *con spirito* into the scene of drunken frolic which they found going forward. Such was the source of the poet's inspiration, and such the scene, which a few touches of his pen have rendered immortal!

¹ The circular iron plate on which cakes are baked in Scottish households.

² The aumous dish was a wooden vessel, half platter, half bowl, with which every professional mendicant was formerly provided as part of his accoutrements. It was used to receive the aumous or alms, which was usually made in kind.

³ The battle-ground before Quebec, where Wolfe fell in the arms of victory, September 1759.

⁴ El Moro, a strong castle that defended the entrance of the harbour of St. Iago, an island near the southern shore of Cuba; stormed and taken by the British in 1762.

⁵ The destruction of the Spanish floating batteries, during the siege of Gibraltar, in 1782, is here referred to. The services rendered by Captain Curtis on this occasion were of the highest value.

Yet let my country need me, with Elliott¹ to head me,
I'd clatter on my stumps at the sound of the drum.

Lal de daudle, &c.

And now, tho' I must beg, with a wooden arm and leg,
And many a tatter'd rag hanging over my bum,
I'm as happy with my wallet, my bottle, and my callet,²
As when I us'd in scarlet to follow the drum.

Lal de daudle, &c.

What tho' with hoary locks, I must stand the winter shocks,
Beneath the woods and rocks, oftentimes for a home;
When the tother bag I sell, and the tother bottle tell,
I could meet a troop of h-l at the sound of the drum.

RECITATIVO.

He ended; and the kebars sheuk

rafters

Aboon the chorus roar;

above

While frighted rattons backward leuk,

rats

And seek the benmost bore:

innermost hole

A fairy³ fiddler frae the neuk,

corner

He skir'd out encore!

screeched

But up arose the martial chuck,

And laid the loud uproar.

AIR.

TUNE—"Soldier Laddie."

I once was a maid, tho' I cannot tell when,
And still my delight is in proper young men;
Some one of a troop of dragoons was my daddie,
No wonder I'm fond of a sodger laddie.

Sing, Lal de lal, &c.

The first of my loves was a swaggering blade,
To rattle the thundering drum was his trade;
His leg was so tight, and his cheek was so ruddy,
Transported I was with my sodger laddie.

Sing, Lal de lal, &c.

But the godly old chaplain left him in the lurch,
So the sword I forsook for the sake of the church,
He ventur'd the soul, and I risked the body,
'Twas then I prov'd false to my sodger laddie.

Sing, Lal de lal, &c.

¹George Augustus Elliott (Lord Heathfield), born 1717, died 1790, successfully defended Gibraltar against the Spaniards, during the famous siege of over three years and seven months, in 1779-83.

²"A beggar in his drink could not have laid such terms upon his callet."—SHAKSPEARE—*Othello*.

³This epithet is apparently used in the sense of little, puny.

Full soon I grew sick of my sanctified sot,
 The regiment at large for a husband I got;
 From the gilded spontoon to the fife I was ready,
 I asked no more but a sodger laddie.

Sing, Lal de lal, &c.

But the peace it reduc'd me to beg in despair,
 Till I met my old boy at a Cunningham fair,
 His rags regimental they flutter'd sae gaudy,
 My heart it rejoic'd at a sodger laddie.

Sing, Lal de lal, &c.

And now I have liv'd—I know not how long,
 And still I can join in a cup or a song;
 But whilst with both hands I can hold the glass steady,
 Here's to thee, my hero, my sodger laddie.

Sing, Lal de lal, &c.

RECITATIVO.

Poor Merry Andrew, in the neuk, Sat guzzling wi' a tinkler hizzie;	tinker wench
They mind't na wha the chorus teuk, Between themselves they were sae busy;	
At length, wi' drink and courting dizzy, He stouter'd up and made a face;	staggered
Then turn'd and laid a smack on Grizzy, Syne tun'd his pipes wi' grave grimace.	then

AIR.

TUNE—"Auld Sir Symon."

Sir Wisdom's a fool when he's fou, Sir Knave is a fool in a session; ¹ He's there but a 'prentice I trow, But I am a fool by profession.	tipsy
My grannie she bought me a beuk, And I held awa to the school; I fear I my talent misteuk; But what will ye hae of a fool?	book
For drink I would venture my neck; A hizzie's the half o' my craft; But what could you other expect Of ane that's avowedly daft?	wench crazy
I ance was tied up like a stirk, ² For civilly swearing and quaffing;	bullock

¹This seems to mean when under a criminal indictment, during the session or sitting of a court.

²Referring to the punishment of the "jougs," which was an iron collar locked round an offender's neck so as to keep standing in some exposed position.

Specimens of this instrument of punishment may still be seen, one attached to the pillar of the gate of the churchyard of Duddingston near Edinburgh, and another to the gable of the townhouse of Kilmaurs in Ayrshire.

I ance was abus'd i' the kirk,
 For towsing a lass i' my daffin. rumpling fun

Poor Andrew that tumbles for sport,
 Let naebody name wi' a jeer;
 There's ev'n, I'm tauld, i' the court,
 A tumbler ca'd the Premier.

Observ'd ye yon reverend lad
 Maks faces to tickle the mob;
 He rails at our mountebank squad,
 It's rivalship just i' the job.

And now my conclusion I'll tell,
 For faith I'm confoundedly dry,
 The chiel that's a fool for himsel',
 Gude L—d, is far dafter than I.

RECITATIVO.

Then niest outspak a raucle carlin, next sturdy beldam
 Wha kent fu' weel to cleek the sterlin', knew hook

For monie a pursie she had hooked,
 And had in monie a well been douked; ducked

Her love had been a Highland laddie,
 But weary fa' the waefu' woodie!¹ halter

Wi' sighs and sobs, she thus began
 To wail her braw John Highlandman. fine

AIR.

TUNE—"O an' ye were dead, guidman."

A Highland lad my love was born,
 The Lawland laws he held in scorn;
 But he still was faithfu' to his clan,
 My gallant, braw John Highlandman. fine

CHORUS.

Sing, hey, my braw John Highlandman;
 Sing, ho, my braw John Highlandman;
 There's not a lad in a' the lan'
 Was match for my John Highlandman.

With his philibeg and tartan plaid, kilt
 And guid claymore down by his side,
 The ladies' hearts he did trepan,
 My gallant, braw John Highlandman.

Sing, hey, &c.

We rangèd a' from Tweed to Spey,
 And liv'd like lords and ladies gay;

¹ "A curse befall the woeful halter." For a long | stealing or otherwise plundering the hated Lowlander, time the Highlanders were notoriously given to cattle- | and many of them were hanged for such offences.

For a Lawland face he fear'd nane,
 My gallant, braw John Highlandman.
Sing, hey, &c.

They banish'd him beyond the sea,
 But ere the bud was on the tree,
 Adown my cheeks the pearls ran,
 Embracing my John Highlandman.
Sing, hey, &c.

But och! they catch'd him at the last,
 And bound him in a dungeon fast;
 My curse upon them every one,
 They've hang'd my braw John Highlandman.
Sing, hey, &c.

And now a widow, I must mourn
 The pleasures that will ne'er return;
 No comfort but a hearty can,
 When I think on John Highlandman.
Sing, hey, &c.

RECITATIVO.

A pigmy scraper wi' his fiddle,
 Wha us'd at trysts and fairs to driddle, markets play wretchedly
 Her strappin' limb and gaucy middle handsome buxom
(He reach'd nae higher),
 Had hol'd his heartie like a riddle,
And blawn't on fire.

Wi' hand on hainch, and upward ee, haunch
 He croon'd his gamut, ane, twa, three, hummed
 Then, in an Arioso key,
The wee Apollo
 Set aff, wi' Allegretto glee,
His giga solo.

AIR.

TUNE—"Whistle o'er the lave o't."¹

Let me ryke up to dight that tear, reach wipe
 And go wi' me and be my dear,
 And then your every care and fear
May whistle o'er the lave o't. rest

CHORUS.

I am a fiddler to my trade,
 And a' the tunes that e'er I play'd,

¹This melody was composed about the year 1720 by John Bruce, a musician in the town of Dumfries, and was published with variations in the last volume of Oswald's *Caledonian Pocket Companion*. Burns wrote another song to it, viz. that beginning—
First when Maggie was my care.

The sweetest still to wife or maid,
Was whistle o'er the lave o't.

At kirns and weddings we'se be there, harvest-homes we shall
And oh! sae nicely's we will fare;
We'll bowse about, till Daddie Care
Sings whistle o'er the lave o't.
I am, &c.

Sae merrily's the banes we'll pyke, pick
And sun oursells about the dyke,
And at our leisure, when ye like,
We'll whistle o'er the lave o't.
I am, &c.

But bless me wi' your heav'n o' charms
And while I kittle hair on thairms tickle cat-gut
Hunger, cauld, and a' sic harms,
May whistle o'er the lave o't.
I am, &c.

RECITATIVO.

Her charms had struck a sturdy caird, tinker
As weel as poor gut-scraper;
He taks the fiddler by the beard,
And draws a roosty rapier— rusty
He swoor, by a' was swearing worth, swore
To speet him like a pliver, spit plover
Unless he wad from that time forth
Relinquish her for ever.

Wi' ghastry ee, poor tweedle-dee
Upon his hunkers bended, hams
And pray'd for grace, wi' ruefu' face,
And sae the quarrel ended.
But though his little heart did grieve
When round the tinkler prest her,
He feign'd to snirtle in his sleeve, laugh derisively
When thus the caird address'd her;

AIR.

TUNE—"Clout the Caudron."

My bonny lass, I work in brass,
A tinkler is my station;¹
I've travell'd round all Christian ground
In this my occupation.

¹ *Tinkler* and *caird* are here treated as synonymous terms; but we have been informed, on the authority of one of the fraternity of tinkers, that there is a difference; a tinker or *tinkler* is a workman, an artificer in brass and tin-plate, &c., a *caird* is not, the latter being merely a vagrant usually with rather loose notions as to *meum* and *tuum*. Neither tinker nor *caird* is now so common in Scotland as formerly.

I've ta'en the gold, an' been enroll'd
 In many a noble squadron;
 But vain they search'd, when off I march'd
 To go and clout the cauldron. patch
I've ta'en the gold, &c.

Despise that shrimp, that wither'd imp,
 Wi' a' his noise and cap'rin',
 And tak' a share wi' those that bear
 The budget and the apron. bag of tools
 And by that stoup, my faith and houp, mug hope
 And by that dear Kilbagie,¹
 If e'er ye want, or meet wi' scant,
 May I ne'er weet my craigie. wet my throat
And by that stoup, &c.

RECITATIVO.

The caird prevail'd—th' unblushing fair
 In his embraces sunk,
 Partly wi' love o'ercome sae sair,
 And partly she was drunk.
 Sir Violino, with an air
 That show'd a man o' spunk,
 Wish'd unison between the pair,
 And made the bottle clunk gurgle
To their health that night.

But hurchin Cupid shot a shaft,
 That play'd a dame a shavie, trick
 The fiddler rak'd her fore and aft,
 Behint the chicken cavie. coop
 Her lord, a wight o' Homer's craft,
 Tho' limpin' wi' the spavie,
 He hirp'd up, and lap like daft, limped leaped like mad
 And shor'd them Dainty Davie promised
O' boot that night. to boot

He was a care-defying blade
 As ever Bacchus listed,
 Tho' Fortune sair upon him laid, sorely
 His heart, she ever miss'd it.
 He had nae wish, but—to be glad,
 Nor want, but—when he thirsted;
 He hated nought but—to be sad:
 And thus the Muse suggested
His sang that night.

¹ A peculiar sort of whisky; so called from Kil- Burns's day sold so low as one penny per gill, the bagie distillery, in Clackmannanshire. It was in revenue duty being then small.

AIR.¹

TUNE—"For a' that, and a' that."

I am a bard of no regard,
 Wi' gentlefolks, and a' that:
 But Homer-like, the glowran byke, staring multitude
 Frae town to town I draw that. from

CHORUS.

For a' that, and a' that,
 And twice as muckle's a' that;
 I've lost but ane, I've twa behin', one
 I've wife enugh, for a' that.
 I never drank the Muses' stank, pool (or ditch)
 Castalia's burn, and a' that;
 But there it streams, and richly reams, creams
 My Helicon I ca' that.

For a' that, &c.

Great love I bear to a' the fair,
 Their humble slave, and a' that,
 But lordly will, I hold it still
 A mortal sin to thraw that. thwart

For a' that, &c.

In raptures sweet, this hour we meet,
 Wi' mutual love, and a' that;
 But for how long the flee may stang fly sting
 Let inclination law that.

For a' that, &c.

Their tricks and craft hae put me daft, crazy
 They've ta'en me in, and a' that;
 But clear your decks, and "Here's the sex!"
 I like the jads for a' that. jades

For a' that, and a' that,
 And twice as muckle's a' that;
 My dearest bluid, to do them guid,
 They're welcome till't, for a' that. to it

RECITATIVO.

So sung the bard—and Nansie's wa's
 Shook with a thunder of applause,
 Re-echo'd from each mouth;
 They toom'd their pocks, and pawn'd their duds, emptied their bags
 They scarcely left to co'er their fuds, cover their rumps
 To quench their lowin' drouth. burning thirst

¹The third, fourth, and fifth stanzas of this song form the second, third, and fourth of song 290 in Johnson's *Museum*; yet we find the editor of that work in a note asserting that the song was *wholly* written for that publication by Burns in 1789, that is,

about four years after the verses were composed. It is almost needless to say that Burns wrote another song to this tune, that stirring lyric beginning "Is there for honest poverty," which belongs to a period nearly ten years later than this.

Then owre again, the jovial thrang, over
 The poet did request,
 To lowse his pack, and wale a sang, unloose select
 A ballad o' the best;
 He, rising, rejoicing,
 Between his twa Deborahs,
 Looks round him, and found them
 Impatient for the chorus.

AIR.¹

TUNE—"Jolly Mortals, fill your Glasses."

See the smoking bowl before us!
 Mark our jovial ragged ring!
 Round and round take up the chorus,
 And in raptures let us sing:

CHORUS.

A fig for those by law protected!
 Liberty's a glorious feast!
 Courts for cowards were erected,
 Churches built to please the priest.

What is title? What is treasure?
 What is reputation's care?
 If we lead a life of pleasure,
 'Tis no matter how or where!
A fig, &c.

With the ready trick and fable,
 Round we wander all the day;
 And at night, in barn or stable,
 Hug our doxies on the hay.
A fig, &c.

Does the train-attended carriage
 Thro' the country lighter rove?
 Does the sober bed of marriage
 Witness brighter scenes of love?
A fig, &c.

Life is all a variorum,
 We regard not how it goes;
 Let them cant about decorum
 Who have characters to lose.
A fig, &c.

¹ Burns may have obtained a hint for this song, and even the idea of the whole cantata, from a song called "The Merry Beggars," published in the *Charmer*, two vols., London, 1761. We give two of the stanzas:—

1st Beggar—
 I once was a poet at London,
 I keep my heart still full of glee;

There's no man can say that I'm undone,
 For begging's no new trade to me.

Who'er would be merry and free,
 Let him list, and from us he may learn;
 In palaces who shall you see
 Half so happy as us in a barn?

Here's to budgets, bags, and wallets!
 Here's to all the wandering train!
 Here's our ragged brats and callets!
 One and all cry out, Amen!

A fig for those by law protected!
 Liberty's a glorious feast!
 Courts for cowards were erected,
 Churches built to please the priest.¹

TRAVELLING TINKER'S SONG.²

TUNE—"Lord Breadalbane's March," or "The Bob o' Dunblane."

O merry hae I been teethin' a heckle,
 And merry hae I been shapin' a spoon;
 O merry hae I been cloutin' a kettle,
 And kissin' my Katie when a' was done.
 O a' the lang day I ca' at my hammer, drive
 And a' the lang day I whistle and sing,
 A' the lang night I cuddle my kimmer, fondle wench
 And a' the lang night am as happy's a king.

¹ "The Jolly Beggars," for humorous description, and nice discrimination of character, is inferior to no poem of the same length in the whole range of English poetry. The scene, indeed, is laid in the very lowest department of low life, the actors being a set of strolling vagrants, met to carouse, and barter their rags and plunder for liquor in a hedge ale-house. Yet even in describing the movements of such a group the native taste of the poet has never suffered his pen to slide into anything coarse or disgusting. The extravagant glee, and outrageous frolic of the beggars, are ridiculously contrasted with their maimed limbs, rags, and crutches—the sordid and squalid circumstances of their appearance are judiciously thrown into the shade. Nor is the art of the poet less conspicuous in the individual figures than in the general mass. The festive vagrants are distinguished from each other by personal appearance and character, as much as any fortuitous assembly in the higher orders of life. . . . The most prominent persons are a maimed soldier and his female companion, a hackneyed follower of the camp, a stroller late the consort of a Highland ketteran or sturdy beggar,—'but weary fa' the waefu' woodie!' Being now at liberty, she becomes an object of rivalry between 'a pigmy scraper with his fiddle' and a strolling tinker. The latter, a desperate bandit, like most of his profession, terrifies the musician out of the field, and is preferred by the damsel of course. A wandering ballad-singer with a brace of doxies is last introduced upon the stage. Each of these mendicants sings a song in character, and such a collection of humorous lyrics, connected by vivid poetical description, is not, perhaps, to be paralleled in the English language. . . . We are at a loss to conceive any good reason why

Dr. Currie did not introduce this singular and humorous cantata into his collection. It is true, that in one or two passages the muse has trespassed slightly upon decorum, where, in the language of Scottish song,

High kilted was she
 As she gaed owre the lea.

Something, however, is to be allowed to the nature of the subject, and something to the education of the poet; and if from veneration to the names of Swift and Dryden, we tolerate the grossness of the one, and the indelicacy of the other, the respect due to that of Burns may surely claim indulgence for a few light strokes of broad humour.—SIR WALTER SCOTT.

Carlyle and others have expressed a similarly high opinion of this Cantata.

"The whole of this admirable cantata has never been in print. Two different songs, connected by a few verses of recitative matter, and which exhibited the character of a chimney-sweep and a sailor, were omitted after the first copy by the author, and seem now to be past recovery."—ROBERT CHAMBERS.

² Stenhouse, after stating that he has the original copy of this humorous song in the handwriting of Burns in his hands, adds: "It seems to be a whimsical allusion to his former occupation as a flax-dresser." This is no doubt a mistake. Teething heckles (fixing the fine long metallic teeth of the heckle, a flax-dresser's instrument for combing the fibre to be spun, into their frame), horn-spoon making, and the mending of kettles, &c., were the occupations of the travelling tinker. Probably the verses were meant to form a part of the "Jolly Beggars," but on second thoughts were suppressed in favour of others.

Bitter in dool I lickit my winnins¹ Sorrow
 O' marrying Bess, to gie her a slave:
 Blest be the hour she cool'd in her linens,
 And blithe be the bird that sings on her grave.
 Come to my arms, my Katie, my Katie,
 And come to my arms and kiss me again!
 Drunken or sober, here's to thee, Katie!
 And blest be the day I did it again.

THE COTTER'S SATURDAY NIGHT.

INSCRIBED TO R. AIKEN, ESQ.²

Let not ambition mock their useful toil,
 Their homely joys, and destiny obscure;
 Nor grandeur hear, with a disdainful smile,
 The short but simple annals of the poor.—GRAY.

My lov'd, my honour'd, much respected friend!
 No mercenary bard his homage pays;
 With honest pride I scorn each selfish end;
 My dearest meed, a friend's esteem and praise:
 To you I sing, in simple Scottish lays,
 The lowly train in life's sequester'd scene;
 The native feelings strong, the guileless ways;
 What Aiken in a cottage would have been;
 Ah! tho' his worth unknown, far happier there, I ween.³

November chill blows loud wi' angry sugh sough
 The short'ning winter-day is near a close;
 The miry beasts retreating frae the plough; from plough
 The black'ning trains o' craws to their repose: crows (rooks)
 The toil-worn cotter frae his labour goes,
 This night his weekly moil is at an end, toil
 Collects his spades, his mattocks, and his hoes,
 Hoping the morn in ease and rest to spend, morrow
 And weary, o'er the moor, his course does hameward bend.⁴

¹ This may be rendered, "Bitterly in sorrow I ate what I won in marrying Bess," &c.

² Robert Aiken, writer in Ayr, one of the poet's early friends and patrons; as Gilbert Burns calls him, "a man of worth and taste, of warm affections, and connected with a most respectable circle of friends and relations." He was twenty years older than Burns, having been born in 1739; he died in 1807. Besides being a writer or solicitor he was surveyor of taxes, and as such was the recipient of the poet's rhyming "Inventory." He appears in "Holy Willie's Prayer" as "glib-tongu'd Aiken," and is the subject of a special epitaph by the poet. He did much to make Burns's poems known both before and after publication, having as the poet says "read him into fame," and having distributed a large number of

copies of the Kilmarnock edition. It was to his son that the "Epistle to a Young Friend" was addressed.

³ This noble poem was written about the end of 1785; probably the first verse was added afterwards.

The "Cotter's Saturday Night" was no doubt suggested by Fergusson's "Farmer's Ingle," an excellent, but much shorter piece.

⁴ "That one single stanza is in itself a picture, one may say a poem, of the poor man's life. It is so imaged on the eye that we absolutely see it; but then not an epithet but shows the condition on which he holds, and the heart with which he endures, and enjoys it. Work he must . . . but God who made the year, shortens and lengthens its days for the sake of his living creatures, and has appointed for them all their hour of rest."—PROFESSOR WILSON.

"Th' expectant wee-things, toddlin' stacher thro'."

—THE COTTER'S SATURDAY NIGHT.

1870

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"The expectant wee things, toddlin' stacher thro'."

- At length his lonely cot appears in view,
 Beneath the shelter of an aged tree ;
 Th' expectant wee-things, toddlin', stacher thro'
 To meet their dad, wi' flichterin' noise an' glee. stagger
 His wee bit ingle, blinkin' bonnily, fluttering
 His clean hearth-stane, his thriftie wifie's smile, fireplace
 The lispin' infant prattling on his knee,
 Does a' his weary, carking cares¹ beguile,
 An' makes him quite forget his labour an' his toil.
- Belyve the elder bairns come drappin' in, by-and-by
 At service out, among the farmers roun';
 Some ca' the pleugh, some herd, some tentie rin drive attentively run
 A cannie errand to a neebor town : quiet neighbouring farm
 Their eldest hope, their Jenny, woman grown,
 In youthfu' bloom, love sparkling in her ee,
 Comes hame, perhaps, to show a braw new gown, fine
 Or deposite her sair-won penny-fee, hardly-earned wages
 To help her parents dear, if they in hardship be.
- Wi' joy unfeign'd, brothers and sisters meet,
 An' each for other's weelfare kindly spiers : inquires
 The social hours, swift-wing'd, unnotic'd fleet ;
 Each tells the uncos that he sees or hears ; strange things
 The parents, partial, eye their hopeful years ;
 Anticipation forward points the view.
 The mother, wi' her needle an' her sheers, scissors
 Gars auld claes look amaist as weel's the new ; makes clothes almost
 The father mixes a' wi' admonition due.
- Their master's an' their mistress's command,
 The younkens a' are warnèd to obey ;
 " An' mind their labours wi' an eydent hand, diligent
 An' ne'er, tho' out o' sight, to jauk or play : dally
 An' O ! be sure to fear the Lord alway !
 An' mind your duty, duly, morn an' night !
 Lest in temptation's path ye gang astray, go
 Implore his counsel and assisting might :
 They never sought in vain that sought the Lord aright !"
- But hark ! a rap comes gently to the door ;
 Jenny, wha kens the meaning o' the same, knows
 Tells how a neebor lad cam o'er the moor, neighbour
 To do some errands, and convoy her hame. accompany
 The wily mother sees the conscious flame
 Sparkle in Jenny's ee, and flush her cheek :
 With heart-struck, anxious care, inquires his name,
 While Jenny haffins is afraid to speak ; half
 Weel pleas'd the mother hears, it's nae wild, worthless rake.

¹ "Kiaugh [that is, toil or travail] and care," original reading, altered in 1793 to "carking cares," as above.

Wi' kindly welcome, Jenny brings him ben; into the room
 A strappin' youth; he taks the mother's eye;
 Blythe Jenny sees the visit's no ill ta'en;
 The father cracks of horses, pleughs, and kye; chats kine
 The youngster's artless heart o'erflows wi' joy,
 But blate and laithfu', scarce can weel behave; bashful and hesitating
 The mother, wi' a woman's wiles, can spy
 What makes the youth sae bashfu' an' sae grave;
 Weel pleas'd to think her bairn's respected like the lave.¹ other people

O happy love!—where love like this is found!—
 O heart-felt raptures! bliss beyond compare!
 I've pacèd much this weary mortal round,
 And sage experience bids me this declare—
 “If heaven a draught of heavenly pleasure spare,
 One cordial in this melancholy vale,
 'Tis when a youthful, loving, modest pair,
 In other's arms breathe out the tender tale,
 Beneath the milk-white thorn that scents the ev'ning gale.”²

Is there, in human form, that bears a heart—
 A wretch! a villain! lost to love and truth,
 That can, with studied, sly, ensnaring art,
 Betray sweet Jenny's unsuspecting youth?
 Curse on his perjurd arts! dissembling smooth;
 Are honour, virtue, conscience, all exil'd?
 Is there no pity, no relenting ruth,
 Points to the parents fondling o'er their child?
 Then paints the ruin'd maid, and their distraction wild?

But now the supper crowns their simple board,
 The halesome parritch,³ chief o' Scotia's food, wholesome porridge
 The soupe their only hawkie does afford, drop cow
 That 'yont the hallan snugly chows her cood, partition wall
 The dame brings forth in complimental mood,
 To grace the lad, her weel-hain'd kebbuck fell, well-saved cheese pungent
 An' aft he's prest, an' aft he ca's it guid;
 The frugal wife, garrulous, will tell,
 How 'twas a towmond auld, sin' lint was i' the bell.⁴ twelvemonth

¹ “Where does the quiet and complacent warmth of parental affection smile with a more gentle benignity than in the figure of the mother in the ‘Cotter's Saturday Night?’”—PROFESSOR WALKER.

² The germ of this exquisite stanza will be found in the poet's *Common-place Book*.—“Notwithstanding all that has been said against love, respecting the folly and weakness it leads a young unexperienced mind into, still I think it in a great measure deserves the encomiums that have been passed upon it. If any thing on earth deserves the name of rapture or transport, it is the feelings of green eighteen in the

company of the mistress of his heart, when she repays him with an equal return of affection.”—COMMON-PLACE BOOK, *April*, 1788.

³ We fear it is hardly to be called “chief o' Scotia's food” in these days.

⁴ This is a very natural touch. The characteristic method of reckoning employed by those engaged in rural occupations is here well exemplified—a year old since flax was in blossom (say about the end of July). Flax was formerly a somewhat important crop in Scotland though it is now hardly to be seen there.

The cheerfu' supper done, wi' serious face,
 They, round the ingle, form a circle wide; fireplace
 The sire turns o'er, wi' patriarchal grace,
 The big ha'-Bible,¹ ance his father's pride: once
 His bonnet rev'rently is laid aside,
 His lyart haffets wearing thin an' bare; gray side-locks
 Those strains that once did sweet in Zion glide,
 He wales a portion with judicious care; selects
 And "Let us worship God!" he says, with solemn air.

They chant their artless notes in simple guise;
 They tune their hearts, by far the noblest aim;
 Perhaps *Dundee's*² wild warbling measures rise,
 Or plaintive *Martyrs*, worthy of the name;
 Or noble *Elgin* beats the heav'nward flame, feeds with fuel
 The sweetest far of Scotia's holy lays:
 Compar'd with these, Italian trills are tame;
 The tickl'd ears no heart-felt raptures raise;
 Nae unison hae they with our Creator's praise.³

The priest-like father reads the sacred page,⁴
 How Abram was the friend of God on high;
 Or, Moses bade eternal warfare wage
 With Amalek's ungracious progeny;
 Or how the royal bard did groaning lie
 Beneath the stroke of Heaven's avenging ire;
 Or, Job's pathetic plaint, and wailing cry;
 Or rapt Isaiah's wild, seraphic fire;
 Or other holy seers that tune the sacred lyre.

Perhaps the Christian volume is the theme,
 How guiltless blood for guilty man was shed;
 How He, who bore in heaven the second name,
 Had not on earth whereon to lay his head:
 How his first followers and servants sped;
 The precepts sage they wrote to many a land:
 How he, who lone in Patmos banishèd,
 Saw in the sun a mighty angel stand,
 And heard great Bab'lon's doom pronounc'd by Heaven's command.

¹ A large edition of the Bible, such as lay in the hall or principal room of houses.

² *Dundee, Martyrs, Elgin*, the names of psalm-tunes then popular in Scotland.

³ "We do not find fault with Burns for having written these [last three] lines; for association of feeling with feeling, by contrast, is perhaps most of all powerful in music. Believing that there was no devotional spirit in Italian music, it was natural for him to denounce its employment in religious services; but we all know that it cannot without most ignorant violation of the truth be said of the hymns of that

most musical of all people, that 'Nae unison hae they with our Creator's praise.'"—PROFESSOR WILSON.

⁴ The priest-like father was Burns's own father. Burns had often remarked to his brother Gilbert that he thought there was something peculiarly venerable in the phrase, "Let us worship God," used by a decent sober head of a family introducing family worship; and to this sentiment of the author the world is indebted for the "Cotter's Saturday Night." In his letter to Dr. Currie Gilbert Burns says that the "cotter" was an exact copy of his father in his manners, his family-devotion, and exhortations.

Then kneeling down, to Heaven's Eternal King,
 The saint, the father, and the husband prays :¹
 Hope "springs exulting on triumphant wing,"²
 That thus they all shall meet in future days :
 There ever bask in uncreated rays,
 No more to sigh, or shed the bitter tear,
 Together hymning their Creator's praise,
 In such society, yet still more dear ;
 While circling time moves round in an eternal sphere.

Compar'd with this, how poor Religion's pride,
 In all the pomp of method, and of art,
 When men display to congregations wide,
 Devotion's ev'ry grace, except the heart !
 The Power, incens'd, the pageant will desert,
 The pompous strain, the sacerdotal stole ;
 But haply, in some cottage far apart,
 May hear, well pleas'd, the language of the soul ;
 And in his book of life the inmates poor enrol.

Then homeward all take off their sev'ral way ;
 The youngling cottagers retire to rest ;
 The parent-pair their secret homage pay,
 And proffer up to heaven the warm request,
 That He who stills the raven's clam'rous nest,
 And decks the lily fair in flow'ry pride,
 Would, in the way his wisdom sees the best,
 For them and for their little ones provide ;
 But, chiefly, in their hearts with grace divine preside.

From scenes like these old Scotia's grandeur springs,
 That makes her lov'd at home, rever'd abroad :
 Princes and lords are but the breath of kings,³
 "An honest man's the noblest work of God :"
 And certes, in fair virtue's heavenly road,
 The cottage leaves the palace far behind ;
 What is a lordling's pomp?—a cumbrous load,
 Disguising oft the wretch of human kind,
 Studied in arts of hell, in wickedness refin'd !⁴

¹ "The affectionate reverence with which William Burnes's children ever regarded him, is attested by all who have described him as he appeared in his domestic circle ; but there needs no evidence beside that of the poet himself, who has painted in colours that will never fade, 'the saint, the father, and the husband' of the 'Cotter's Saturday Night.'"—LOCKHART.

² See! from the brake the whirring pheasant springs,
 And mounts exulting on triumphant wings.

Pope's "Windsor Forest."

³ Princes and lords may flourish, or may fade ;
 A breath can make them, as a breath has made
 Goldsmith's "Deserted Village."

⁴ "Our moral nature revolts with a sense of injustice from the comparison of the wickedness of one class with the goodness of another ; and the effect is the very opposite of that intended, the rising up of a miserable conviction, that for a while had been laid asleep, that vice and crime are not excluded from cots, but often, alas ! are found there in their darkest colours and most portentous forms."—PROF. WILSON.

O Scotia! my dear, my native soil!
 For whom my warmest wish to heaven is sent!
 Long may thy hardy sons of rustic toil,
 Be bless'd with health, and peace, and sweet content!
 And, O! may Heaven their simple lives prevent
 From luxury's contagion, weak and vile!
 Then, howe'er crowns and coronets be rent,
 A virtuous populace may rise the while,
 And stand a wall of fire around their much-lov'd isle.

O Thou! who pour'd the patriotic tide
 That stream'd thro' Wallace's undaunted heart;¹
 Who dar'd to nobly stem tyrannic pride,
 Or nobly die, the second glorious part,
 (The patriot's God peculiarly Thou art,
 His friend, inspirer, guardian, and reward!)
 O never, never, Scotia's realm desert:
 But still the patriot, and the patriot bard,
 In bright succession raise, her ornament and guard!²

ADDRESS TO THE DEIL.

Gilbert Burns gives the winter of 1784 as the date of the composition of this poem, but that his memory had deceived him may be proved by a letter of the poet's to John Richmond, then in Edinburgh, dated Feb. 17th, 1786, in which he says, "I have been very busy with the muses since I saw you, and have composed, among several others, 'The Ordination,' a poem on Mr. M'Kinlay's being called to Kilmarnock; 'Scotch Drink,' a poem; 'The Cotter's Saturday Night,' and 'An Address to the Deil,' &c."—Richmond went to Edinburgh for the purpose of completing his legal studies in the latter part of the preceding year.

O Prince! O Chief of many throned powers,
 That led th' embattled seraphim to war.—MILTON.

O thou! whatever title suit thee,
 Auld Hornie, Satan, Nick, or Clootie,³
 Wha in yon cavern grim an' sooty,
 Clos'd under hatches,

¹ That stream'd thro' great, unhappy Wallace's heart—was the reading in the Kilmarnock edition, and also in the first Edinburgh edition; but at the urgent request of Mrs. Dunlop altered, as given in our text, in 1793.

² "The Cotter's Saturday Night' is a noble and pathetic picture of human manners, mingled with a fine religious awe. It comes over the mind like a slow and solemn strain of music. The soul of the poet aspires from this scene of low-thoughted care, and reposes on 'the bosom of its Father and its God.'"—HAZLITT.

"The Cotter's Saturday Night' is, perhaps, of all Burns's pieces the one whose exclusion from the collection, were such things possible nowadays, would be the most injurious, if not to the genius, at least

to the character of the man. In spite of many feeble lines, and some heavy stanzas, it appears to me, that even his genius would suffer more in estimation by being contemplated in the absence of this poem than of any other single performance he has left us. Loftier flights he certainly has made, but in these he remained but a short while on the wing, and effort is too often perceptible; here the motion is easy, gentle, placidly undulating. There is more of the conscious security of power than in any other of his serious pieces of considerable length; the whole has the appearance of coming in a full stream from the fountain of the heart—a stream that soothes the ear, and has no glare on the surface."—LOCKHART.

³ The reference is to the *cloots*, or hoofs, with which the popular imagination invested Satan.

When wi' an eldritch, stour "quaick, quaick"	hoarse
Amang the springs,	
Awa ye squatter'd, like a drake,	fluttered
On whistling wings.	
Let warlocks grim, an' wither'd hags,	
Tell how wi' you, on ragweed nags,	
They skim the muirs, an' dizzy crags,	
Wi' wicked speed ;	
And in kirk-yards renew their leagues,	
Owre howkit dead	over dug-up
Thence countra wives, wi' toil an' pain,	
May plunge an' plunge the kirn in vain ;	churn
For, O ! the yellow treasure's taen	
By witching skill ;	
An' dawtit, twal-pint hawkie's gaen	petted twelve-pint cov
As yell's the bill.	milkless bull
When thowes dissolve the snawy hoord,	thaws hoard
An' float the jinglin' icy-board,	-board
Then water-kelpies haunt the foord,	
By your direction,	
An' 'nighted trav'lers are allur'd	
To their destruction.	
An' aft your moss-traversing spunkies	goblins
Decoy the wight that late an' drunk is :	
The bleezin', curst, mischievous monkie's	blazing
Delude his eyes,	
Till in some miry slough he sunk is,	
Ne'er mair to rise.	
When masons' mystic word an' grip	
In storms an' tempests raise you up,	
Some cock or cat your rage maun stop,	must
Or, strange to tell !	
The youngest brother ye wad whip	would
Aff straught to h-ll !	
Lang syne, in Eden's bonnie yard,	garden
When youthfu' lovers first were pair'd,	
An' all the soul of love they shar'd,	
The raptur'd hour,	
Sweet on the fragrant, flow'ry swaird	sward
In shady bower : ¹	

¹ This verse originally stood :—

Langsyne in Eden's happy scene,
 When strappin' Adam's days were green,
 And Eve was like my bonnie Jean,
 My dearest part,
 A dancin', sweet, young, handsome quean,
 Wi' gulleless heart.

Then you, ye auld, sneck-drawing dog! ¹	latch-drawing
Ye came to Paradise incog,	
An' play'd on man a cursed brogue,	trick
(Black be your fa'!)	
An' gied the infant warld a shog,	rough shake
'Maist ruin'd a'. ²	almost
D'ye mind that day, when in a bizz,	remember bustle
Wi' reekit duds, an' reestit gizz,	smoked clothes singed wig
Ye did present your smoutie phiz	blackened
'Mang better folk,	
An' sklented on the man of Uz	cast obliquely
Your spitefu' joke?	
An' how ye gat him i' your thrall,	
An' brak him out o' house an' hal',	holding
While scabs an' botches did him gall,	
Wi' bitter claw,	
An' lows'd his ill-tongued, wicked scawl,	let loose scolding wife
Was warst ava?	worst of all
But a' your doings to rehearse,	
Your wily snares an' fechtin' fierce,	fighting
Sin' that day Michael ³ did you pierce,	
Down to this time,	
Wad ding a Lallan tongue, or Erse,	would overtask Lowland
In prose or rhyme.	
An' now, auld Clouts, I ken ye're thinkin'	
A certain Bardie's rantin', drinkin',	
Some luckless hour will send him linkin'	tripping
To your black pit;	
But, faith! he'll turn a corner jinkin',	dodging
An' cheat you yet.	
But, fare you weel, auld Nickie-ben!	
O wad ye tak a thought an' men'!	would
Ye aiblins might—I dinna ken—	perhaps
Still hae a stake—	
I'm wae to think upo' yon den,	sorry
Ev'n for your sake! ⁴	

¹ Like a burglar, withdrawing the *sneck* or latch stealthily, so as not to be heard, and so getting into Paradise incog., *i.e.* his proper character not being discovered.

² "There are many touches of simple tenderness of delineation in most of the popular and beautiful poems in the collection, especially in the 'Winter Night'—'The Address to his old Mare'—'The Address to the Dell,' &c.; in all of which, though the greater part of the piece be merely ludicrous and picturesque, there are traits of a delicate and tender

feeling, indicating that unaffected softness of heart which is always so enchanting. In the humorous 'Address to the Dell,' which we have just mentioned, every Scottish reader must have felt the effect of this relenting nature in the stanzas, beginning 'Lang syne in Eden's bonnie yard'—'Then you, ye auld sneck-drawing dog,' and 'But fare you weel, auld Nickie-ben.'—JEFFREY.

³ See Milton, book vi.]—R. B.

⁴ "Burns indeed lives in sympathy; his soul rushes forth into all the realms of being; nothing that has

Food fills the wame, an' keeps us livin';	belly
Tho' life's a gift no worth receivin',	
When heavy-dragg'd ¹ wi' pine an' grievin';	pain
But, oil'd by thee,	
The wheels o' life gae down-hill, scrievin';	gliding swiftly
Wi' rattlin' glee.	
Thou clears the head o' doited Lear;	stupefied learning
Thou cheers the heart o' drooping Care;	
Thou strings the nerves o' Labour sair	sore
At's weary toil;	
Thou even brightens dark Despair	
Wi' gloomy smile.	
Aft, clad in massy siller weed,	silver
Wi' gentles thou erects thy head; ²	
Yet humbly kind in time o' need,	
The poor man's wine,	
His wee drap parritch, or his bread,	drop porridge
Thou kitchens fine. ³	givest relish to
Thou art the life o' public haunts:	
But thee, what were our fairs and rants!	without thee revels
Even godly meetings o' the saunts,	saints
By thee inspir'd,	
When gaping they besiege the tents, ⁴	
Are doubly fir'd.	
That merry night we get the corn in, ⁵	
O sweetly then thou reams the horn in!	creams
Or reekin' on a New-year mornin'	
In cog or bicker,	wooden drinking vessels
An' just a wee drap sp'ritual burn ⁶ in,	
An' gusty sucker!	toothsome sugar
When Vulcan gies his bellows breath,	
An' ploughmen gather wi' their graith,	implements
O rare! to see thee fizz an' freath	froth
I' th' luggit caup!	caud bowl
Then Burnewin ⁷ comes on like death	
At every chaup.	blow

¹ That is, when pain and grief form a heavy drag upon the wheels.

² Ale in silver jugs at the tables of the rich.

³ When milk is scarce, small beer or other malt liquor is often used as a substitute for it in taking porridge or eating bread. The word *kitchen* in Scotland often means what gives a relish to the commonest fare.

⁴ The movable pulpits at celebrations of the communion. See note to the "Holy Fair."

⁵ Referring to the harvest-home, when the last of the corn-crop is brought home.

⁶ A small quantity of whisky burnt in a spoon, and mixed with the ale.

⁷ *Burnewin*—*burn-the-wind*—the Blacksmith—an appropriate title.—CURRIE.

Nae mercy, then, for airn or steel ;	iron
The brawnie, bainie, ploughman chiel,	bony fellow
Brings hard owre hip, wi' sturdy wheel,	
The strong forehammer,	sledge-hammer
Till block an' studdie ring an' reel	stithy
Wi' dinsome clamour.	
When skirlin' weanies see the light,	screaming infants
Thou maks the gossips clatter bright,	chatter
How fumblin' cuifs their dearies slight ;	boobies
Wae worth the name !	
Nae howdie gets a social night,	midwife
Or plack frae them.	copper from
When neebours anger at a plea,	neighbours get angry
An' just as wud as wud can be,	mad
How easy can the barley-bree	barley-juice
Cement the quarrel !	
It's aye the cheapest lawyer's fee	
To taste the barrel.	
Alake ! that e'er my Muse has reason	
To wyte her countrymen wi' treason !	blame
But monie daily weet their weason	wet throat
Wi' liquors nice,	
An' hardly, in a winter's season,	
E'er spier her price.	ask
Wae worth that brandy, burning trash !	
Fell source o' monie a pain an' brash	sudden illness
'Twins monie a poor, drucken hash,	bereaves stupid drunken
O' half his days ;	[simpleton
An' sends, beside, auld Scotland's cash	
To her warst faes.	worst foes
Ye Scots, wha wish auld Scotland well,	
Ye chief, to you my tale I tell,	
Poor plackless devils like mysel',	penniless
It sets you ill,	
Wi' bitter, dearthfu' wines to mell,	high-priced meddle
Or foreign gill.	
May gravels round his blether wrench,	bladder
An' gouts torment him inch by inch,	
Wha twists his gruntle wi' a glunch	face frown
O' sour disdain,	
Out owre a glass o' whisky punch	over
Wi' honest men.	
O Whisky ! saul o' plays an' pranks !	soul
Accept a Bardie's gratefu' thanks !	

When wanting thee, what tuneless cranks
 Are my poor verses!
 Thou comes—they rattle i' their ranks
 At ither's a—s!

Thee, Ferintosh!¹ O sadly lost!
 Scotland, lament frae coast to coast! from
 Now colic grips an' barkin' hoast cough
 May kill us a';
 For royal Forbes' charter'd boast
 Is ta'en awa!

Thae curst horse-leeches o' th' Excise, those
 Wha mak the whisky stells their prize!
 Haud up thy han', Deil! ance, twice, thrice! hold
 There, seize the blinkers!
 An' bake them up in brunstane pies brimstone
 For poor d—n'd drinkers.

Fortune! if thou'll but gie me still
 Hale breeks, a scone, and whisky gill, whole breeches cake
 An' rowth o' rhyme to rave at will, abundance
 Tak a' the rest,
 An' deal't about as thy blind skill
 Directs thee best.²

THE AULD FARMER'S NEW-YEAR MORNING SALUTATION TO HIS AULD MARE MAGGIE,

ON GIVING HER THE ACCUSTOMED RIPP OF CORN TO HANSEL IN THE NEW YEAR [1786].³

A guid New-year I wish thee, Maggie!
 Hae, there's a ripp to thy auld baggie: handful of corn in the stalk bag (stomach)
 Tho' thou's howe-backit now, an' knaggie, hollow-backed with bones protruding
 I've seen the day,
 Thou could hae gaen like ony staggie stag
 Out-owre the lay. away over lea

¹ Forbes of Culloden had the privilege of distilling whisky, *free of duty*, on his barony of Ferintosh in Cromarty, for public services done by the family. So much whisky was there distilled that Ferintosh became a name almost synonymous with whisky. By the act relating to Scotch distilleries in 1785, the privilege was abolished, but Mr. Forbes received in compensation, by a decision of a jury, the sum of £21,580.

² "Of his pieces of humour, the tale of 'Tam o' Shanter' is probably the best: though there are traits of infinite merit in 'Scotch Drink,' 'The Holy Fair,' 'Halloween,' and several of the songs, in all of which it is remarkable that he rises occasionally into a strain of

beautiful description or lofty sentiment, far above the pitch of his original conception."—JEFFREY. "Scotch Drink" seems to have been suggested by Fergusson's "Cauler (that is fresh and cool) Water," and it is in the same measure.

³ "It was the token of a true knight in chivalry to be kind to his charger; the Kyle farmer shares in the same feeling, for he is gentle both in word and deed to his 'Auld Mare.' He recollects when she bore him triumphantly home when mellow from markets and other meetings; how she ploughed the stiffest land, and faced the steepest brae, and, moreover, brought home his bonnie bride."—ALLAN CUNNINGHAM.

Tho' now thou's dowie, stiff, an' crazy,	dull
An' thy auld hide's as white's a daisy,	
I've seen thee dappl't, sleek, and glaizie,	shining
A bonnie gray;	
He should been tight that daur't to raize thee,	excite
Ance in a day.	Once on a time
Thou ance was i' the foremost rank,	
A filly buirdly, steeve, and swank,	large-sized
An' set weel down a shapely shank,	strong
As e'er tread yird;	active
An' could hae flown out-owre a stank,	earth
Like ony bird.	ditch
It's now some nine an' twenty year,	
Sin' thou was my guid-father's mere;	father-in-law's mare
He gied me thee, o' tocher clear,	dowry
An' fifty mark;	
Tho' it was sma', 'twas weel-won gear,	wealth
An' thou was stark.	strong
When first I gaed to woo my Jenny,	
Ye then was trottin' wi' your minnie:	mother
Tho' ye was trickie, slee, an' funnie,	
Ye ne'er was donsie;	restive
But hamely, tawie, ¹ quiet, an' cannie,	manageable
An' unco sonsie.	steady
	singularly engaging
That day, ye pranc'd wi' muckle pride,	
When ye bure hame my bonnie bride;	bore
An' sweet, an' gracefu' she did ride,	
Wi' maiden air!	
Kyle Stewart ² I could braggèd wide,	challenged
For sic a pair.	such
Tho' now ye dow but hoyte an' hobble,	can but amble crazily
An' wintle like a saumont-coble,	reel
That day ye was a jinker noble,	salmon-boat
For heels an' win'!	active
An' ran them till they a' did wauble,	stagger
Far, far behin'.	
When thou an' I were young an' skeigh,	high-mettled
An' stable-meals at fairs were dreigh,	lingering
How thou wad prance, an' snore, an' skreigh	neigh
An' tak the road!	
Town's-bodies ran, and stood abeigh,	townsfolk
An' ca't thee mad.	aloof

¹ That allows itself peaceably to be handled, *spoken of a horse, cow, &c.*—*Burns's Glossary.*

² The district in Ayrshire situated between the Ayr and the Doon. See note to "There was a lad."

When thou was corn't, an' I was mellow,	fed with corn (oats)
We took the road aye like a swallow;	
At brooses ¹ thou had ne'er a fellow,	paces at weddings
For pith an' speed ;	
But ev'ry tail thou pay't them hollow,	beat
Where'er thou gaed.	
The sma', droop-rumpl't, hunter cattle,	drooping-rumped
Might aiblins waur't thee for a brattle ;	perhaps have distanced thee for a spurt
But sax Scotch miles ² thou try't their mettle,	
An' gar't them whaizle :	made them wheeze (pant)
Nae whip nor spur, but just a wattle	switch
O' sauch or hazel.	willow
Thou was a noble fittie-lan', ³	near hind horse at the plough
As e'er in tug or tow was drawn !	hide or rope
Aft thee an' I, in aught hours gaun,	going
In guid March weather,	
Hae turn'd sax rood beside our han',	
For days thegither.	together
Thou never braindg't, an' fetch't, an' fliskit, ⁴	drew unsteadily and inter-
But thy auld tail thou wad hae whiskit,	[mittingly, and fretted
An' spread abreed thy weel-fill'd brisket,	broadly breast
Wi' pith an' power,	[roared and cracked
Till spritty ⁵ knowes wad rair't and risket,	Till rushy hillocks would have
An' slypet owre.	and fallen over
When frosts lay lang, an' snaws were deep,	
An' threaten'd labour back to keep,	
I gied thy cog a wee bit heap	wooden dish
Aboon the timmer ;	above timber (brim)
I kenn'd my Maggie wad na sleep	knew
For that, or simmer. ⁶	ere
In cart or car thou never reestit ;	refused to move
The steyest brae thou wad hae fac't it :	steepest slope
Thou never lap, and sten't, and breastit,	leaped, reared, and sprang forward
Then stood to blaw ;	recover breath
But just thy step a wee thing hastit,	
Thou snoov't awa.	went steadily on

¹ Races at country weddings, the object being to see who shall first reach the bridegroom's house on returning from church, or from the bride's former residence after the ceremony.

² Nearly seven English miles.

³ In Burns's time the plough was drawn usually by four horses (not as now by two), and the "fittie-lan'" (foot-on-land, that is on the soil not yet turned up), or "lan'-ahin" (that is, land-behind) was the near or left-hand horse of the hinder pair. The others were the "lan'-afore", the "fur'-ahin" (farrow-behind) and the

"fur'-afore." Besides the ploughman, a *gautsman* (goadsman) was required to drive. Cf. "The Inventory."

⁴ According to Burns's own glossary, *braingde*, or *brainge*, is "to run rashly forward;" *fetch*, "to pull by fits;" *flisk*, "to fret at the yoke."

⁵ The *sprit*, *sprat*, or *sprot* is a variety of rush (*Juncus articulatus*). To *risk*, is to make a noise like the tearing of roots.

⁶ That is, she would not have much sleep, would have plenty of hard work, ere summer, in return for getting that extra quantity of oats now.

My plough is now thy bairn-time a': ¹	plough (team)	offspring
Four gallant brutes as e'er did draw :		
Forbye sax mae, I've sell't awa,	besides six more	
That thou hast nurst :		
They drew me thretteen pund an' twa,	thirteen pounds	
The vera warst.		
Monie a sair daurk we twa hae wrought,	sore day's work	
An' wi' the weary warl' fought!		
An' monie an anxious day, I thought		
We wad be beat!		
Yet here to crazy age we're brought,		
Wi' something yet.		
And think na, my auld trusty servan',		
That now perhaps thou's less deservin'		
An' thy auld days may end in starvin',		
For my last fou,	measure	
A heapit stimpert, I'll reserve ane	gallon measure	
Laid by for you.		
We've worn to crazy years thegither ;	together	
We'll toyte about wi' ane anither ;	totter	
Wi' tentie care I'll flit thy tether,	thoughtful	shift
To some hain'd rig,	reserved ridge	
Whare ye may nobly rax your leather,	stretch	
Wi' sma' fatigue. ²		

THE TWA DOGS.—A TALE.

The "Twa Dogs" was completed in February, 1786, as appears from a letter of Burns to Richmond, dated the 17th of that month, in which he says: "I have likewise completed my poem on the 'Dogs,' but have not shown it to the world." His brother gives us the following information: "The tale of 'Twa Dogs' was composed after the resolution of publishing was nearly taken. Robert had a dog, which he called Luath, that was a great favourite. The dog had been killed by the wanton cruelty of some person the night before my father's death. Robert said to me that he should like to confer such immortality as he could bestow on his old friend Luath, and that he had a great mind to introduce something into the book [the first edition of his poems] under the title of *Stanzas to the Memory of a Quadruped Friend*; but this plan was given up for the poem as it now stands. Cæsar was merely the creature of the poet's imagination, created for the purpose of holding a chat with his favourite Luath."—GILBERT BURNS.

'Twas in that place o' Scotland's isle,
That bears the name o' Auld King Coil,³
Upon a bonnie day in June,
When wearing thro' the afternoon,

¹ My plough-team now consists entirely of thy offspring. *Bairn-time* is the same as Old English *barn-teme*, A. Saxon *bearn-téam*, from *bearn*, child, and *téam*, family, progeny.

² "Towards the close of his Address he grows serious,

but not sad—as well he may; and at the close, as well he may, tender and grateful. . . . The Address has—we know—humanized the heart of a Gilmerton carter."—PROFESSOR WILSON.

³ Kyle, the central district of Ayrshire, popularly

Twa dogs, that were na thrang at hame,
Forgather'd ance upon a time. busy
met together

The first I'll name, they ca'd him Cæsar,
Was keepit for his honour's pleasure:
His hair, his size, his mouth, his lugs, ears
Show'd he was nane o' Scotland's dogs;
But whalpit some place far abroad, whelped
Whare sailors gang to fish for cod.

His lockèd, letter'd, brow brass collar fine
Show'd him the gentleman and scholar;¹
But though he was o' high degree,
The fient² a pride, nae pride had he; deuce
But wad hae spent an hour caressin', would have
Ev'n wi' a tinkler-gypsy's messin. tinker mongrel cur
At kirk or market, mill or smiddie, smithy
Nae tawted tyke, tho' e'er sae duddie, matted cur ragged
But he wad stan't, as glad to see him, would have stood
And stroan't on stanes an' hillocks wi' him.

The tither was a ploughman's collie, other
A rhyiming, ranting, raving billie, rollicking fellow
Wha for his friend an' comrade had him,
And in his freaks had Luath ca'd him,
After some dog in Highland sang,³
Was made lang syne—Lord knows how lang.

He was a gash an' faithfu' tyke, sagacious
As ever lap a sheugh or dyke. leaped a ditch or solid fence
His honest, sonsie, baws'nt⁴ face, comely striped
Aye gat him friends in ilka place. always got every
His breast was white, his towzie back shaggy
Weel clad wi' coat o' glossy black;
His gawcie tail, wi' upward curl, large
Hung o'er his hurdies wi' a swirl. hips

Nae doubt but they were fain o' ither, fond of each other
An' unco pack an' thick thegither; extremely intimate
Wi' social nose whyles snuff'd and snowkit, sometimes smelt
Whyles mice an' moudieworts they howkit; moles dug up
Whyles scour'd awa' in lang excursion,
An' worry'd ither in diversion; each other

supposed to have derived its name from Collus, said in legend to have been a king of the Picts. The portion of Kyle north of the Ayr is distinguished as King's Kyle, or Kyle Stewart, having been at one time in the possession of that family.

¹“The burlesque panegyric of the first dog reminds one of Launce's account of his dog Crab, where he is

said, as an instance of his being in the way of promotion, ‘to have got among three or four gentleman-like dogs under the duke's table.’”—HAZLITT.

²Corruption of *fend*: therefore, a petty oath = the devil a pride.

³Cuchullin's dog in Ossian's Fingal.—R. B.

⁴Having a white stripe down the face.

Until wi' daffin weary grown, sporting
 Upon a knowe they sat them down, knoll
 And there began a lang digression
 About the lords o' the creation.¹

CÆSAR.

I've aften wonder'd, honest Luath,
 What sort o' life poor dogs like you have;
 An' when the gentry's life I saw,
 What way poor bodies liv'd ava.

at all

Our laird gets in his rackèd rents,
 His coals, his kain,² and a' his stents :
 He rises when he likes himsel';
 His flunkies answer at the bell;
 He ca's his coach, he ca's his horse ;
 He draws a bonnie silken purse
 As lang's my tail, whare, thro' the steeks,
 The yellow letter'd Geordie keeks.

proprietor
 rent in kind assessments

calls for

meshes (lit. stitches)
 golden guinea peeps

Frae morn to e'en it's nought but toiling,
 At baking, roasting, frying, boiling ;
 An' tho' the gentry first are stechin',
 Yet ev'n the ha' folk fill their pechan
 Wi' sauce, ragouts, and siclike trashtrie,
 That's little short o' downright wastrie.
 Our whipper-in, wee blastit wonner,³
 Poor worthless elf, it eats a dinner,
 Better than ony tenant man
 His honour has in a' the lan':
 An' what poor cot-folk pit their painch in,
 I own it's past my comprehension.

cramming
 kitchen-people belly
 suchlike stuff

wonder

cottars put stomach

LUATH.

Trowth, Cæsar, whyles they're fash't enugh ;
 A cottar howkin' in a sheugh,
 Wi' dirty stanes biggin' a dyke,
 Baring a quarry, and sic like,
 Himsel', a wife, he thus sustains,
 A smytie o' wee duddie weans,
 An' nought but his han' darg, to keep
 Them right and tight in thack an' rape.⁴

In truth sometimes
 digging in a ditch [perplexed
 building a fence
 such

swarm of ragged children
 day's labour
 thatch and rope

¹ "In one of his earlier poems his plan seems to be to inculcate a lesson of contentment on the lower classes of society, by showing that their superiors are neither much better nor happier than themselves; and this he chooses to execute in the form of a dialogue between two dogs. . . . The dogs of Burns, excepting in their talents for moralizing, are downright dogs; and not like the horses of Swift, or the hind and

panther of Dryden, men in the shape of brutes."—DR. CURRIE.

² Fowls, &c., paid as rent by a farmer.—BURNS.

³ *Wonner* or *wonder* is often used in Scotland as a term of great contempt for a small and insignificant person.

⁴ In a comfortable home, the thatch properly secured with straw-rope.

An' when they meet wi' sair disasters,	sore
Like loss o' health, or want o' masters,	
Ye maist wad think, a wee touch langer,	almost would
An' they maun starve o' cauld an' hunger:	must
But, how it comes, I never kent yet,	knew
They're maistly wonderfu' contented;	mostly
An' buirdly chieils, an' clever hizzies,	stalwart fellows young women
Are bred in sic a way as this is.	such

CÆSAR.

But then to see how ye're negleckit,	
How huff'd, and cuff'd, and disrespeckit	
L—d, man, our gentry care as little	
For delvers, ditchers, an' sic cattle;	such
They gang as saucy by poor folk,	
As I wad by a stinking brock.	badger
I've notic'd on our laird's court-day,	landlord's rent-day
An' mony a time my heart's been wae,	woeful
Poor tenant bodies, scant o' cash,	
How they maun thole a factor's snash;	must endure abuse
He'll stamp, an' threaten, curse an' swear,	
He'll apprehend them, poind their gear;	distrain goods
While they maun stan', wi' aspect humble,	must stand
An' hear it a', an' fear an' tremble! ¹	
I see how folk live that hae riches;	
But surely poor folk maun be wretches?	

LUATH.

They're no sae wretched's ane wad think:	one would
Tho' constantly on poortith's brink,	poverty's
They're sae accustom'd wi' the sight,	
The view o't gies them little fright.	
Then chance an' fortune are sae guided,	
They're aye in less or mair provided,	
An' tho' fatigu'd wi' close employment,	
A blink o' rest's a sweet enjoyment.	short period
The dearest comfort o' their lives,	
Their grushie weans an' faithfu' wives,	thriving children
The prattling things are just their pride,	
That sweetens a' their fire-side.	
An' whyles twalpennie worth o' nappy ²	sometimes ale
Can mak' the bodies unco happy;	uncommonly

¹ This description is from dire personal experience. "My indignation yet boils at the recollection of (what we suffered at Mount Oliphant, from) the scoundrel factor's insolent letters, which used to

set us all in tears."—BURNS'S *Autobiographical Letter to Dr. Moore.*

² Twalpennies Scots is equal to one penny sterling—the then price of a choppin (quart) of Scotch ale.

They lay aside their private cares,
 To mind the Kirk and State affairs:
 They'll talk o' patronage and priests,
 Wi' kindling fury in their breasts,
 Or tell what new taxation's comin',
 An' ferlie at the folk in Lon'on. marvel

As bleak-fac'd Hallowmass returns,
 They get the jovial, ranting kirns, rollicking harvest-homes
 When rural life, o' ev'ry station,
 Unite in common recreation;
 Love blinks, Wit slaps, an' social Mirth
 Forgets there's Care upo' the earth.

That merry day the year begins,
 They bar the door on frosty win's;
 The nappy reeks wi' mantling ream, cream
 An' sheds a heart-inspiring steam;
 The luntin' pipe, an' sneeshin-mill, smoking snuff-box
 Are handed round wi' richt guid will;
 The cantie auld folks crackin' crouse, cheerful talking gleefully
 The young anes rantin' thro' the house,—
 The young anes rantin' thro' the house,—
 My heart has been sae fain to see them, frolicking
 That I for joy hae barkit wi' them.¹ pleased

Still it's owre true that ye hae said,
 Sic game is now owre aften play'd;
 There's monie a creditable stock,
 O' decent, honest, fawsont folk, seemly
 Are riven out baith root and branch, torn
 Some rascal's pridefu' greed to quench,
 Wha thinks to knit himsel' the faster
 In favour wi' some gentle master,
 Wha, aiblins, thrang a-parliamentin', perhaps, busy
 For Britain's guid his saul indentin'—

CÆSAR.

Haith, lad, ye little ken about it; Faith know
 For Britain's guid! guid faith! I doubt it!
 Say rather, gaun as premiers lead him, going
 An' saying ay or no's they bid him:
 At operas an' plays parading,
 Mortgaging, gambling, masquerading;
 Or maybe, in a frolic daft, foolish
 To Hague or Calais takes a waft, trip
 To make a tour, an' tak' a whirl,
 To learn bon ton, an' see the worl'.

¹ "He carries us into the humble scenes of life, not to make us dole out our tribute of charitable compassion to paupers and cottagers, but to make us feel with them on equal terms, to make us enter into

their passions and interests, and share our hearts with them as with brothers and sisters of the human species."—THOMAS CAMPBELL.

But human bodies are sic fools, creatures such
 For a' their colleges and schools,
 That when nae real ills perplex them,
 They make enow themselves to vex them;
 An' aye the less they hae to sturt them, molest
 In like proportion less will hurt them.

A country fellow at the pleugh,
 His acres till'd, he's right eneugh;
 A country girl at her wheel,
 Her dizzens done, she's unco weel: dozens very well
 But gentlemen, an' ladies warst,
 Wi' ev'ndown want o' wark are curst. downright
 They loiter, lounging, lank, an' lazy;
 Tho' deil haet ails them, yet uneasy; deuce a thing
 Their days, insipid, dull, and tasteless;
 Their nights unquiet, lang and restless.

An' e'en their sports, their balls an' races,
 Their galloping thro' public places,
 There's sic parade, sic pomp, an' art, such
 The joy can scarcely reach the heart.

The men cast out in party matches, quarrel
 Then sowther a' in deep debauches; soldier
 Ae night they're mad wi' drink an' wh-ring, one
 Niest day their life is past enduring. next

The ladies arm-in-arm in clusters,
 As great and gracious a' as sisters;
 But hear their absent thoughts o' ither, each other
 They're a' run deils an' jads thegither.¹ together
 Whyles o'er the wee bit cup an' platie, sometimes
 They sip the scandal potion pretty;
 Or lee-lang nights, wi' crabbit leuks live-long looks
 Pore owre the devil's pictur'd beuks; books
 Stake on a chance a farmer's stackyard,
 An' cheat like onie unhang'd blackguard.

There's some exception, man an' woman;
 But this is gentry's life in common.

By this the sun was out o' sight,
 An' darker gloaming brought the night:

¹ All regular devils and jades together.

—They are the happiest who dissemble best
 Their weariness, and they the most polite
 Who squander time and treasure with a smile,
 Even at their own destruction. She that asks
 Her dear five hundred friends, contemns them all,
 And hates their coming. They—what can they less?—
 Make just reprisals, and with cringe and shrug,
 With bow obsequious, hide their hate of her.—COWPER.

An' rouse them up to strong conviction,
An' move their pity.

Stand forth, an' tell yon Premier Youth,¹
The honest, open, naked truth:
Tell him o' mine an' Scotland's drouth,
His servants humble:
The muckle devil blaw ye south,
If ye dissemble!

Does ony great man glunch an' gloom? frown
Speak out, an' never fash your thumb! trouble
Let posts an' pensions sink or soom swim
Wi' them wha grant 'em,
If honestly they canna come,
Far better want 'em.

In gath'rin' votes you were na slack;
Now stand as tightly by your tack; lease
Ne'er claw your lug, an' fidge your back, scratch ear shrug
An' hum an' haw,
But raise your arm, an' tell your crack tale
Before them a'.

Paint Scotland greeting owre her thrissle; weeping thistle
Her mutchkin-stoup as toom's a whistle; pint-pot empty
An' damn'd excisemen in a bustle,
Seizin' a stell, still
Triumphant crushin't like a mussel
Or lampit shell. limpet

Then on the tither hand present her, other
A blackguard smuggler right behind her,
An' cheek-for-chow, a chuffie vinter, cheek-by-jowl
Colleaguin join,
Picking her pouch as bare as winter
Of a' kind coin.

Is there, that bears the name o' Scot,
But feels his heart's bluid rising hot,
To see his poor auld mither's pot
Thus dung in staves, knocked
An' plunder'd o' her hindmost groat
By gallows knaves?

by the farmers and land-owners, these latter classes resting their case chiefly on the fact that the excise laws injuriously affected the sale of barley by reducing its price. It was alleged that many distillers were, in consequence of the existing laws or the excessively rigorous manner in which they were carried out, forced to give up their business; while illicit distillation and smuggling of spirits from abroad

were greatly on the increase, and had come to a pitch never known before. The agitation led to new excise regulations being introduced in 1786 (as Burns intimates in his note given above) which seem to have been considered quite satisfactory by the persons chiefly concerned.

¹ Mr. Pitt. Though only about twenty-seven years of age he was then premier.

Arouse, my boys! exert your mettle,
 To get auld Scotland back her kettle;
 Or faith! I'll wad my new pleugh-pettle,
 Ye'll see't, or lang,
 She'll teach you, wi' a reekin' whittle,
 Anither sang.

pledge plough-staff
ere
knife

This while she's been in crankous mood,
 Her lost militia fir'd her bluid;¹
 (Deil na they never mair do guid,
 Play'd her that pliskie!)
 An' now she's like to rin red-wud
 About her whisky.

for some time irritable

trick
run stark mad

An' L—d, if ance they pit her till't,
 Her tartan petticoat she'll kilt,
 An' durk an' pistol at her belt,
 She'll tak the streets,
 An' rin her whittle to the hilt,
 I' th' first she meets!

put her to it
truss up

run her knife

For G—d sake, sirs! then speak her fair,
 An' straik her cannie wi' the hair,
 An' to the muckle house repair,
 Wi' instant speed,
 An' strive, wi' a' your wit and lear,
 To get remead.

stroke her gently

learning

Yon ill-tongued tinkler, Charlie Fox,
 May taunt you wi' his jeers an' mocks;
 But gie him't het, my hearty cocks!
 E'en cove the cadie;
 An' send him to his dicing box
 An' sportin' lady.

tinker

hot
frighten the fellow

Tell yon guid bluid o' auld Boconnock's²
 I'll be his debt twa mashlum bannocks,³
 An' drink his health in auld Nanse Tinnock's⁴
 Nine times a-week.

cakes of mixed grain

defective oratorical faculty of the gallant member, Burns suppressed it to avoid giving offence.

¹ The Scots Militia Bill, introduced into parliament in 1782, had inserted in it on the third reading a clause for facilitating enlistment into the army from the force contemplated to be raised. Dempster and other Liberal members, objecting to this condition, opposed the bill and it was lost.

² Pitt's father, the Earl of Chatham, was the second son of Robert Pitt of Boconnock, in Cornwall.

³ *Mashlum* = mixed. Mashlum bannocks, cakes made of a mixture of oats, peas, and beans, with wheat or barley ground fine.

⁴ A worthy old hostess of the author's in Mauchline, where he sometimes studied politics over a glass of guid auld Scotch drink.—R. B.

"Nanse Tinnock is long deceased, and no one has caught up her mantle. She is described as having been a true ale-wife in the proverbial sense of the word—close, discreet, civil, and no tale-teller. When any neighbouring wife came asking if *her John* was here, 'Oh, no!' Nanse would reply, shaking money in her pocket as she spoke, 'he's no here;' implying to the querist that her husband was not in the house, while she meant to herself that he was not among her halfpence—thus keeping the word of promise to the

If he some scheme, like tea an' winnocks, ¹ Wad kindly seek.	windows
Could he some commutation broach, I'll pledge my aith in guid braid Scotch, He needna fear their foul reproach Nor erudition,	oath
Yon mixtie-maxtie queer hotch-potch, The Coalition. ²	confusedly mixed
Auld Scotland has a raucle tongue; She's just a devil wi' a rung; An' if she promise auld or young To tak their part, Tho' by the neck she should be strung, She'll no desert.	rough and fearless cudgel
An' now, ye chosen Five-and-Forty, ³ May still your mither's heart support ye; Then, tho' a minister grow dorty, An' kick your place, Ye'll snap your fingers, poor an' hearty, Before his face.	saucy
God bless your honours a' your days, Wi' sowps o' kail and brats o' claise, In spite o' a' the thievish kaes, That haunt St. Jamie's! ⁴ Your humble Bardie sings an' prays While Rab his name is.	drops of broth rags of clothes jackdaws

POSTSCRIPT.

Let half-starv'd slaves, in warmer skies,
See future wines, rich clust'ring, rise;
Their lot auld Scotland ne'er envies,
But, blythe and frisky,
She eyes her freeborn, martial boys
Tak aff their whisky.

What tho' their Phœbus kinder warms,
While fragrance blooms and beauty charms,

ear, but breaking it to the hope. . . . It is remembered, however, that Nansie never could understand how the poet should have talked of enjoying himself in her house 'nine times a week.' 'The lad,' she said, 'hardly ever drank three half-mutchkins in her house in his life.' Nansie, probably, had never heard of the poetical license."—ROBERT CHAMBERS.

Nansie, in speaking thus, was perhaps only supporting the character here given her, of a discreet ale-wife and no "tale-teller."

¹ Alluding to a reduction of the duty on tea, and a tax on windows, introduced by Pitt in 1784.

² The short-lived coalition ministry under the Duke of Portland, in which it was attempted to effect the Utopian scheme of combining the leading men of both parties—materials the most discordant—into one vigorous and united administration.

³ The number of Scottish representatives in the House of Commons previous to the passing of the Reform Act of 1832.

⁴ The court of St. James's.

When wretches range, in famish'd swarms,
 The scented groves,
 Or hounded forth, dishonour arms
 In hungry droves.

Their gun's a burden on their shouter;
 They downa bide the stink o' powther;
 Their bauldest thought's a hank'ring swither
 To stan' or rin,
 Till skelp—a shot—they're aff, a' throw'ther,
 To save their skin.

shoulder
 cannot stand
 uncertainty
 run
 bang!—pell-mell

But bring a Scotsman frae his hill,
 Clap in his cheek a Highland gill,
 Say, such is royal George's will,
 An' there's the foe,
 He has nae thought but how to kill
 Twa at a blow.

from

Nae cauld, faint-hearted doubtings tease him;
 Death comes, wi' fearless eye he sees him;
 Wi' bluidy hand a welcome gies him:
 An' when he fa's,
 His latest draught o' breathin' lea'es him
 In faint huzzas.¹

Sages their solemn een may steek,
 An' raise a philosophic reek,
 And physically causes seek,
 In clime and season;
 But tell me whisky's name in Greek,
 I'll tell the reason.

shut
 smoke

Scotland, my auld, respected mither!
 Tho' whiles ye moistify your leather,
 Till whare ye sit, on craps o' heather,
 Ye tine your dam;
 Freedom and whisky gang thegither!
 Tak aff your dram.

tops
 lose
 go together

¹ "There are specimens of such vigour and emphasis scattered through his whole works, as are sure to make themselves and their author remembered; for

instance, that noble description of a dying soldier, "Nae cauld, faint-hearted doubtings tease him."—JEFFREY.

THE ORDINATION.¹

In a letter of the poet's to his intimate friend John Richmond, Edinburgh, dated 17th February, 1786, he says: "I have been very busy with the Muses since I saw you, and have composed, among several others, the 'Ordination,' a poem on Mr. M'Kinlay's being called to Kilmarnock."

For sense they little owe to frugal Heaven.—
To please the mob they hide the little given.

Kilmarnock wabsters fidge an' claw,	weavers shrug	scratch
An' pour your creeshie nations;	greasy	
An' ye wha leather rax an' draw,	stretch	
Of a' denominations, ²		
Swith! to the Laigh Kirk, ane an' a',	off!	
An' there tak up your stations:		
Then aff to Begbie's in a raw, ³	row	
An' pour divine libations		
For joy this day.		

Curst Common Sense, that imp o' hell,		
Cam in wi' Maggie Lauder; ⁴		
But Oliphant aft made her yell,		
An' Russell sair misca'd her; ⁵	sorely abused	
This day Mackinlay takes the flail,		
An' he's the boy will blaud her!	slap	
He'll clap a shangan on her tail,	cleft stick	
An' set the bairns to daud her	bespatter	
Wi' dirt this day.		

Mak haste an' turn king David owre,	over	
An' lilt wi' holy clangor;	sing	
O' double verse come gie us four,	give	
An' skirl up the Bangor; ⁶	screach	

¹ The "Ordination," as proved by Burns's own statement regarding its composition, must have been written about, or a little before, the beginning of February, 1786, when it became known that the Rev. Mr. Mackinlay was to be ordained minister of the Laigh (that is Low) or parochial Church of Kilmarnock, which took place on the 6th of April, 1786. Mackinlay died so recently as the 10th of February, 1841, having held the church in Kilmarnock about fifty-five years, and survived the poet about forty-five. He belonged to the high Orthodox or Old Light party, in opposition to the Moderates or New Lights, to which Burns attached himself: and as he succeeded a Moderate (the Rev. Mr. Mutrie) the severe irony of the satire may be accounted for. Other poems in which the severely orthodox party are ridiculed by Burns are the "Twa Herds," the "Holy Fair," and the "Kirk's Alarm."

² The inhabitants of Kilmarnock were then chiefly employed in weaving carpets and other goods, and in the preparation of leather.

³ A tavern in Kilmarnock, near the Laigh Kirk, kept by a person of this name.

⁴ Alluding to a scoffing ballad which was made on the admission of the late Reverend and worthy Mr. Lindsay to the Laigh Kirk.]—R. B.—This ballad, which is mere doggerel, was written by an eccentric shoemaker named Hunter, and is given at p. 144 of the *History of Kilmarnock*, by Archibald M'Kay.

Mr. Lindsay was said to have obtained his appointment through the influence of his wife, Margaret Lauder, who had been housekeeper to the Earl of Glencairn, the patron of the church. Lindsay was a Moderate, or adopted what was then called the Common Sense doctrines. His induction had to be effected by force. He died in 1774, and was succeeded by the Rev. John Mutrie, who died in June, 1785. Mackinlay obtained the presentation to the Low Church from the Earl of Glencairn in the same year, through the influence of Sir W. Cunningham of Auchenskeith, in whose family he had for some time been tutor.

⁵ Oliphant and Russell were Kilmarnock ministers of the Old Light party.

⁶ A favourite psalm tune.

This day the kirk kicks up a stoure,
 Nae mair the knaves shall wrang her,
 For Heresy is in her power,
 An' gloriously she'll whang her
 Wi' pith this day.

dust
no more
flog

Come, let a proper text be read,
 An' touch it aff wi' vigour,
 How graceless Ham¹ leugh at his dad,
 Which made Canaan a nigger;
 Or Phineas² drove the murdering blade,
 Wi' wh-re-abhorring rigour:
 Or Zipporah,³ the scauldin' jade,
 Was like a bluidy tiger
 I' th' inn that day.

laughed
scolding

There, try his mettle on the creed,
 And bind him down wi' caution,
 That stipend is a carnal weed
 He taks but for the fashion;
 An' gie him o'er the flock, to feed,
 And punish each transgression;
 Especial, rams that cross the breed,
 Gie them sufficient threshin',
 Spare them nae day.

Now, auld Kilmarnock, cock thy tail,
 And toss thy horns fu' canty;
 Nae mair thou'lt rowte out-owre the dale,
 Because thy pasture's scanty;
 For lapfu's large o' gospel kail
 Shall fill thy crib in plenty,
 An' runts o' grace the pick an' wale,
 No gi'en by way o' dainty,
 But ilka day.⁴

merry
low
colewort stems choice
every

Nae mair by Babel's streams we'll weep,
 To think upon our Zion;
 And hing our fiddles up to sleep,
 Like baby-clouts a-dryin':
 Come, screw the pegs wi' tunefu' cheep,
 And o'er the thairms be tryin';

hang
catgut strings

¹ Genesis ix. ver. 22.—R. B.

² Numbers xxv. ver. 8.—R. B.

³ Exodus iv. ver. 25.—R. B.

⁴ "The conceptions of Burns were no less remarkable for their clearness than their strength. This enabled him to sustain all the similes correctly, and

to avoid that incongruity in the progress of the parallel to which less discriminating minds are exposed. We may refer, as examples, to the ludicrous comparisons of Kilmarnock to a cow in the 'Ordination,' and of the life of the 'Unco Guid' to a mill, in the 'Address,' and also to the whole allegorical song 'John Barleycorn.'"—PROFESSOR WALKER.

Oh, rare! to see our elbucks wheep,
 An' a' like lamb-tails flyin'
 Fu' fast this day!

elbows jerk

Lang Patronage, wi' rod o' airn,
 Has shor'd the Kirk's undoin',
 As lately Fenwick,¹ sair forfairn,
 Has proven to its ruin:

iron
threatened
sorely jaded

Our patron, honest man! Glencairn,
 He saw mischief was brewin';
 And like a godly elect bairn,
 He's wal'd us out a true ane,
 And sound this day.

picked

Now Robertson² harangue nae mair,
 But steek your gab for ever:
 Or try the wicked town o' Ayr,
 For there they'll think you clever;
 Or, nae reflection on your lear,
 Ye may commence a shaver;
 Or to the Netherton³ repair,
 And turn a carpet-weaver
 Aff-hand this day.

shut your mouth

learning

Mutrie and you were just a match,
 We never had sic twa drones;
 Auld Hornie did the Laigh Kirk watch,
 Just like a winkin' baudrons;
 And aye he catch'd the tither wretch,
 To fry them in his caudrons;
 But now his honour maun detach,
 Wi' a' his brimstone squadrons,
 Fast, fast this day.

such two
cat
other
cauldrons
must

See, see auld Orthodoxy's faes
 She's swingein' thro' the city:
 Hark, how the nine-tail'd cat she plays!
 I vow it's unco pretty;
 There, Learning, with his Greekish face,
 Grunts out some Latin ditty;
 And Common Sense is gaun, she says,
 To mak to Jamie Beattie⁴
 Her 'plaint this day.

foes

extremely

going

But there's Morality himsel',
 Embracing all opinions;

¹ A parish in Ayrshire.

² The colleague of Mackinlay—a Moderate; died 1798.

³ A suburb of Kilmarnock.

⁴ Probably James Beattie, LL.D., the poet and philosopher, author of an *Essay on Truth*, as it was supposed he sided with the "Moderates" in church matters.

Hear, how he gies the tither yell,
 Between his twa companions;
 See, how she peels the skin an' fell,
 As ane were peelin' onions!
 Now there—they're packèd aff to hell,
 And banish'd our dominions,
 Henceforth this day.

other

the flesh under the skin

O happy day! rejoice, rejoice!
 Come bouse about the porter!
 Morality's demure decoys
 Shall here nae mair find quarter:
 Mackinlay, Russell, are the boys,
 That Heresy can torture;
 They'll gie her on a rape a hoise,
 And cowe her measure shorter
 By th' head some day.

no more

rope hoist
cut

Come, bring the tither mutchkin in,
 And here's for a conclusion,
 To every New Light mother's son,
 From this time forth, Confusion:
 If mair they deave us with their din,
 Or Patronage intrusion,
 We'll light a spunk, and, ev'ry skin,
 We'll rin them aff in fusion
 Like oil, some day.¹

other pint

deafen

match
run

EPISTLE TO JAMES SMITH.²

Friendship! mysterious cement of the soul!
 Sweet'ner of life, and solder of society!
 I owe thee much.—BLAIR.

Dear Smith, the sleest, pawkie thief,
 That e'er attempted stealth or rief,
 Ye surely hae some warlock-brief
 Owre human hearts;
 For ne'er a bosom yet was rief
 Against your arts.

sliest, knowing

robbery

wizard's spell

proof

¹ "This poem on the clerical settlements at Kilmarnock, blends a good deal of ingenious metaphor with his accustomed humour. Even viewing him as a satirist, the last and humblest light on which he can be regarded as a poet, it may still be said of him,

His style was witty, though it had some gall;
 Something he might have mended—so may all."

THOMAS CAMPBELL.

² James Smith, to whom this epistle is addressed,

and who is therein described as of "scrimpit stature," but of sterling manhood, was originally a shopkeeper in Mauchline. He removed to the banks of the Avon, in the neighbourhood of Linlithgow, where he established a calico-printing establishment. Becoming unfortunate in his speculations, he afterwards went to the West Indies, and found an early grave. He is said to have been of rather rakish habits, as, indeed, is hinted in the "Epitaph" following. The epistle was written in the spring of 1786.

"The epistle to Smith is, perhaps, the very best of

For me, I swear by sun an' moon,
 And ev'ry star that blinks aboon, twinkles above
 Ye've cost me twenty pair o' shoon
 Just gaun to see you; going
 And ev'ry ither pair that's done, other
 Mair ta'en I'm wi' you.

That auld, capricious carlin, Nature, beldame
 To mak amends for scrimpit stature, defective
 She's turn'd you aff, a human creature
 On her first plan,
 And in her freaks, on ev'ry feature,
 She's wrote, the Man.

Just now I've ta'en the fit o' rhyme,
 My barmie noddle's working prime, yeasty
 My fancy yerkit up sublime lashed
 Wi' hasty summon:
 Hae ye a leisure-moment's time
 To hear what's comin'?

Some rhyme, a neebor's name to lash; neighbour's
 Some rhyme (vain thought!) for needfu' cash;
 Some rhyme to court the countra clash, gossip
 An' raise a din;
 For me, an aim I never fash;— care for
 I rhyme for fun.

The star that rules my luckless lot,
 Has fated me the russet coat,
 An' damn'd my fortune to the groat;
 But, in requit,
 Has bless'd me wi' a random shot
 O' countra wit.

This while my notion's ta'en a sklent, for some time turn
 To try my fate in guid black prent;¹
 But still the mair I'm that way bent,
 Something cries, "Hoolie!" softly
 I red you, honest man, tak tent! warn care
 Ye'll shaw your folly. show

"There's ither poets, much your betters,
 Far seen in Greek, deep men o' letters,
 Hae thought they had ensur'd their debtors
 A' future ages;

all these compositions [the epistles]: the singular ease of the verse—the moral dignity of one passage—the wit and humour of a second—the elegance of compliment in a third—and the life which animates the whole, must be felt by the most ordinary mind. The verse "when ance life's day draws near the gloamin,"

was frequent on the lips of Byron during the darkening frown of his own day."—ALLAN CUNNINGHAM.

¹ An allusion to the first edition of his poems, which was passing through the press at the time this epistle was written, and was published in the end of July, 1786.

Now moths deform in shapeless tatters,
 Their unknown pages."

Then fareweel hopes o' laurel-boughs,
 To garland my poetic brows!
 Henceforth I'll rove where busy ploughs
 Are whistling thrang, busily
 An' teach the lanely heights an' howes hollows
 My rustic sang.

I'll wander on with tentless heed careless
 How never-halting moments speed,
 Till fate shall snap the brittle thread;
 Then, all unknown,
 I'll lay me with the inglorious dead,
 Forgot and gone!

But why o' death begin a tale?
 Just now we're living, sound and hale;
 Then top and maintop crowd the sail,
 Heave care o'er side!
 And large, before enjoyment's gale,
 Let's tak the tide.

This life, sae far's I understand,
 Is a' enchanted, fairy-land,
 Where pleasure is the magic wand,
 That, wielded right,
 Maks hours, like minutes, hand in hand,
 Dance by fu' light.

The magic-wand then let us wield;
 For, ance that five-an'-forty's speel'd, surmounted
 See crazy, weary, joyless eild, age
 Wi' wrinkl'd face,
 Comes hostin', hirplin', owre the field, coughing, limping
 Wi' creepin' pace.

When ance life's day draws near the gloamin', twilight
 Then fareweel vacant careless roamin';
 An' fareweel cheerfu' tankards foamin',
 An' social noise;
 An' fareweel, dear, deluding woman,
 The joy of joys!

O Life! how pleasant in thy morning,
 Young Fancy's rays the hills adorning,
 Cold-pausing Caution's lesson scorning,
 We frisk away,
 Like school-boys, at th' expected warning,
 To joy and play.

We wander there, we wander here,
 We eye the rose upon the brier,
 Unmindful that the thorn is near,
 Among the leaves;
 And though the puny wound appear,
 Short while it grieves.

Some, lucky, find a flowery spot,
 For which they never toiled or swat; sweated
 They drink the sweet, and eat the fat,
 But care or pain; without
 And, haply, eye the barren hut
 With high disdain.

With steady aim, some fortune chase;
 Keen hope does every sinew brace;
 Thro' fair, thro' foul, they urge the race,
 And seize the prey:
 Then cannie, in some cozie place, quietly snug
 They close the day.

And others, like your humble servan',
 Poor wights! nae rules nor roads observin';
 To right or left, eternal swervin',
 They zig-zag on:
 Till curst with age, obscure an' starvin'
 They aften groan.¹

Alas! what bitter toil an' straining—
 But truce with peevish, poor complaining!
 Is fortune's fickle Luna waning?
 E'en let her gang!
 Beneath what light she has remaining,
 Let's sing our sang.

My pen I here fling to the door,
 And kneel, "Ye Powers!" and warm implore,
 "Tho' I should wander Terra o'er,
 In all her climes,
 Grant me but this, I ask no more,
 Aye rowth o' rhymes. abundance

"Gie dreeping roasts to countra lairds, dripping squires
 Till icicles hing frae their beards; hang from
 Gie fine braw claes to fine life-guards, showy clothes
 And maids of honour;
 And yill an' whisky gie to cairds, ale tinkers
 Until they sconner. are nauseated

¹"Where can we find a more exhilarating enumeration of the enjoyments of youth, contrasted with their successive extinction as age advances, than in the 'Epistle to James Smith?'—PROFESSOR WALKER.

“ A title, Dempster¹ merits it;
 A garter gie to Willie Pitt;
 Gie wealth to some be-ledger'd cit,
 In cent. per cent.,
 But gie me real, sterling wit,
 And I'm content.

“ While ye are pleas'd to keep me hale,
 I'll sit down o'er my scanty meal,
 Be't water-brose, or muslin-kail,² soup-maigre
 Wi' cheerfu' face,
 As lang's the muses fail do not
 To say the grace.”

An anxious ee I never throws eye
 Behint my lug, or by my nose; ear
 I jouk beneath misfortune's blows duck
 As weel's I may:
 Sworn foe to sorrow, care, and prose,
 I rhyme away.

O ye douce folk, that live by rule, sober
 Grave, tideless-blooded, calm and cool,
 Compar'd wi' you—O fool! fool! fool!
 How much unlike!
 Your hearts are just a standing pool,
 Your lives, a dyke! wall

Nae hair-brain'd, sentimental traces³
 In your unletter'd, nameless faces!
 In arioso trills and graces
 Ye never stray,
 But, gravissimo, solemn basses
 Ye hum away.

Ye are sae grave, nae doubt ye're wise;
 Nae ferly tho' ye do despise no wonder
 The harum-scarum, ram-stam boys, thoughtless
 The rattlin' squad:
 I see you upwards cast your eyes—
 —Ye ken the road.—

¹ George Dempster of Dunnichen, Forfarshire, M.P., a distinguished parliamentary orator, and an intrepid defender of all Scottish patriotic institutions: died in 1818, aged eighty-two: referred to in the “ Author's Cry.”

² Water-brose is made by stirring boiling water and oat-meal together so as to form a thickish mess which is eaten with milk. It used to be a very common

dish with the labouring classes of Scotland. Muslin-kail is a broth composed of water, hulled barley, and greens, without meat, and is so named probably from its thinness or want of substance.

³ This line is quoted by Burns himself in his poem of the “ Vision:”

A “ hair-brain'd, sentimental trace”
 Was strongly mark'd in her face.

THE VISION.

DUAN FIRST.¹

The sun had clos'd the winter day, The curlers quat their roaring play, ² An' hunger'd maukin ta'en her way	quitted hare cabbage-gardens each
To kail-yards green, While faithless snaws ilk step betray Whare she has been.	
The thresher's weary flingin'-tree The lee-lang day had tired me; And when the day had clos'd his ee, Far i' the west, Ben i' the spence, right pensivelie, I gaed to rest.	flail live-long eye within the parlour went
There, lanely, by the ingle-cheek, I sat and ey'd the spewing reek, That fill'd, wi' hoast-provoking smeek, The auld clay biggin; ³ An' heard the restless rattons squeak About the riggin.	fireside smoke cough- smoke building rats roof
All in this mottie, misty clime, I backward mus'd on wasted time, How I had spent my youthfu' prime, An' done nae-thing, But stringin' blethers up in rhyme, For fools to sing.	full of notes nonsense
Had I to guid advice but harket, I might, by this, hae led a market, Or strutted in a bank an' clarket My cash account: While here, half-mad, half-fed, half-sarket, Is a' th' amount.	written up ('clerked') -shirted

¹ *Duan*, a term of Ossian's for the different divisions of a digressive poem. See his "Cath-Loda," vol. ii. of M'Pherson's translation.—R. B.

² *Curling*, a winter amusement on the ice, in which contending parties slide large smooth stones of a circular form, with a handle on the upper side, from one mark to another, called the tee. The chief object of the player is to hurl his stone along the ice towards the tee with proper strength and precision; and on the skill displayed by the players in placing their own stones in favourable positions, or in driving rival

stones out of favourable positions, depends the chief interest of the game. Curling is well called a *roaring play* (the "roaring game" indeed is its ordinary colloquial designation), both from the hilarity of the players and the roaring sound of the stones along the ice. It may be looked upon as a sort of game of bowls played on ice instead of a smooth sward of grass.

³ The farmhouse of Moss-giel, where the poet was living when he wrote this poem, was not such a hovel as one might suppose from its being here called "an auld clay biggin."

Deep lights and shades, bold-mingling threw
 A lustre grand;
 And seem'd, to my astonish'd view,
 A well known land.

Here, rivers in the sea were lost;
 There, mountains to the skies were tost;
 Here, tumbling billows mark'd the coast,
 With surging foam;
 There, distant shone art's lofty boast,
 The lordly dome.

Here, Doon pour'd down his far-fetch'd floods;
 There, well-fed Irwine stately thuds:
 Auld hermit Ayr staw thro' his woods, stole
 On to the shore;
 And many a lesser torrent scuds,
 With seeming roar.

Low, in a sandy valley spread,
 An ancient borough rear'd her head;
 Still, as in Scottish story read,
 She boasts a race,
 To ev'ry nobler virtue bred,
 And polish'd grace.¹

By stately tow'r or palace fair,
 Or ruins pendent in the air,
 Bold stems of heroes, here and there,
 I could discern;
 Some seem'd to muse, some seem'd to dare,
 With feature stern.

My heart did glowing transport feel,
 To see a race² heroic wheel,
 And brandish round the deep-dy'd steel
 In sturdy blows;
 While back-recoiling seem'd to reel
 Their Suthron foes.

His Country's Saviour,³ mark him well!
 Bold Richardton's⁴ heroic swell;

¹ The remaining seven stanzas of Duan First were added in the Edinburgh edition, from motives of policy, to please Mrs. Dunlop and other influential Ayrshire patrons. But they formed part of the first draft, together with a good many more, descriptive of the mantle of Colla, which were entirely suppressed by the author. In fact the suppressed stanzas are weak, and conspicuously below the Burns level. Writing to Mrs. Dunlop on 15th January, 1787, in reference to the seven stanzas introduced in the Edinburgh edition,

he says:—"I have not composed anything on the great Wallace, except what you have seen in print and the enclosed, which I will print in this edition. When I composed my *Vision* long ago, I had attempted a description of Kyle, of which these stanzas are a part as it originally stood."

² The Wallaces.—R. B.

³ Sir William Wallace.—R. B.

⁴ Adam Wallace, of Richardton, cousin to the immortal preserver of Scottish independence.—R. B.

The chief on Sark¹ who glorious fell,
 In high command;
 And he whom ruthless fates expel
 His native land.

There, where a scepter'd Pictish shade,²
 Stalk'd round his ashes lowly laid,
 I mark'd a martial race, portray'd
 In colours strong;
 Bold, soldier-featur'd, undismay'd
 They strode along.³

Thro' many a wild, romantic grove,
 Near many a hermit-fancy'd cove,
 (Fit haunts for friendship or for love)
 In musing mood,
 An aged judge, I saw him rove,
 Dispensing good.⁴

With deep-struck reverential awe
 The learned sire and son⁵ I saw;
 To nature's God and nature's law
 They gave their lore;
 This, all its source and end to draw;
 That, to adore.

¹ Wallace, Laird of Craigie, who was second in command, under Douglas Earl of Ormond, at the famous battle on the banks of Sark, fought anno 1448. That glorious victory was principally owing to the judicious conduct and intrepid valour of the gallant Laird of Craigie, who died of his wounds after the action.—R. B. Mrs. Dunlop was a descendant.

² Coilus, King of the Picts, from whom the district of Kyle is said to take its name, lies buried, as tradition says, near the family-seat of the Montgomeries of Coilsfield, where his burial-place is still shown.—R. B.—The mound popularly understood to contain the remains of old King Coil was opened in May, 1837, when it was satisfactorily ascertained to have been a place of sepulture of no ordinary description.—*Paterson's History of the Counties of Ayr and Wigton*, vol. i. p. 759.

³ The Montgomeries of Coilsfield.

⁴ Barskimming, and its proprietor, Thomas Miller, lord justice clerk, were here in the poet's eye, and the compliment was merited by both. The lands and mansion of Barskimming occupy a more than usually romantic portion of the banks of the Ayr, between the villages of Tarbolton and Mauchline, and must have been much under the notice of Burns when he resided at Lochlea and Mossiel. The river here steals its way through a long profound chasm in the New Red Sandstone of the district, the sides of which are in many places as perpendicular as walls, but, in every spot where vegetation is possible, clothed with the most luxuriant wood. A bridge stretches from

the one bank to the other, at a dizzy height above the furtive and scarce seen stream, giving access to the mansion, which is situated on a height immediately above. In the precipices beneath the house there are some artificial caves (hence the expression "many a hermit-fancy'd cove"), accessible in the course of the pleasure walks connected with the mansion. Lord Justice Clerk Miller was born in 1717. Entering at the bar in 1742, he rose through a series of offices to that of supreme criminal judge, which he held from 1766 till January, 1788; when he succeeded Sir Robert Dundas as president of the Court of Session, and attained the dignity of a baronet. His life was unexpectedly cut short, in the ensuing September, when he died, after an illness of two days, at his seat of Barskimming; "leaving," says his biographer, Mr. David (afterwards Baron) Hume, "no good man his enemy, and attended with that sincere and extensive regret which only those can hope for who have occupied the like important stations, and acquitted themselves as well."

⁵ Catrine, the seat of Professor Dugald Stewart.—R. B.—Dr. Matthew Stewart, the mathematician and professor in Edinburgh University, and his son Dugald Stewart, the metaphysician and professor in the same university, are here meant. Burns became acquainted with Professor Dugald Stewart in the latter part of 1786 after the publication of the *Kilmarnock* edition of his poems, and was a visitor at the mansion of Catrine, which was three or four miles from Mossiel.

Brydone's brave ward¹ I well could spy,
 Beneath old Scotia's smiling eye;
 Who call'd on Fame, low standing by,
 To hand him on,
 Where many a patriot name on high,
 And hero shone.

DUAN SECOND.

With musing-deep, astonish'd stare,
 I view'd the heavenly-seeming fair;
 A whispering throb did witness bear,
 Of kindred sweet,
 When with an elder sister's air
 She did me greet.

“All hail! my own inspirèd bard!
 In me thy native muse regard!
 Nor longer mourn thy fate is hard,
 Thus poorly low!
 I come to give thee such reward
 As we bestow.

“Know, the great genius of this land
 Has many a light, ærial band,
 Who, all beneath his high command,
 Harmoniously,
 As arts or arms they understand,
 Their labours ply.

“They Scotia's race among them share;
 Some fire the soldier on to dare;
 Some rouse the patriot up to bare
 Corruption's heart;
 Some teach the bard, a darling care,
 The tuneful art.

“'Mong swelling floods of reeking gore,
 They, ardent, kindling spirits pour;
 Or, 'mid the venal senate's roar,
 They, sightless, stand,
 To mend the honest patriot-lore,
 And grace the land.

“And when the bard, or hoary sage,
 Charm or instruct the future age,

¹ Colonel Fullarton.—R. B.—This gentleman had a native of Berwickshire, author of *A Tour through Sicily and Malta*.

They bind the wild poetic rage
 In energy,
 Or point the inconclusive page
 Full on the eye.

“Hence Fullarton, the brave and young;
 Hence Dempster’s¹ zeal-inspired² tongue;
 Hence sweet harmonious Beattie sung
 His ‘Minstrel lays;’
 Or tore, with noble ardour stung,
 The sceptic’s bays.

“To lower orders are assign’d
 The humbler ranks of human-kind,
 The rustic bard, the lab’ring hind,
 The artisan;
 All choose, as various they’re inclin’d,
 The various man.

“When yellow waves the heavy grain,
 The threat’ning storm some strongly rein;
 Some teach to meliorate the plain
 With tillage-skill;
 And some instruct the shepherd-train,
 Blythe o’er the hill.

“Some hint the lover’s harmless wile;
 Some grace the maiden’s artless smile;
 Some soothe the lab’rer’s weary toil,
 For humble gains.
 And make his cottage-scenes beguile
 His cares and pains.

“Some, bounded to a district-space,
 Explore at large man’s infant race,
 To mark the embryotic trace
 Of rustic bard;
 And careful note each op’ning grace,
 A guide and guard.

“Of these am I—Coila my name;
 And this district as mine I claim,
 Where once the Campbells,³ chiefs of fame,
 Held ruling pow’r:
 I mark’d thy embryo tuneful flame,
 Thy natal hour.

¹ George Dempster, of Dunnichen in Forfarshire, highly popular for his patriotic services to his country both as member of parliament and as landed proprietor and agriculturist.

² “Truth-prevailing” in the Kilmarnock edition.

³ The Loudoun branch of the Campbells, to whom much of the land in the neighbourhood of Mosagiel then belonged.

Till now, o'er all my wide domains
 Thy fame extends.
 And some, the pride of Coila's plains,
 Become thy friends.

"Thou canst not learn, nor can I show
 To paint with Thomson's landscape-glow;
 Or wake the bosom-melting throe,
 With Shenstone's art;
 Or pour, with Gray, the moving flow
 Warm on the heart.

"Yet, all beneath th' unrivall'd rose,
 The lowly daisy sweetly blows;
 Tho' large the forest's monarch throws
 His army shade,
 Yet green the juicy hawthorn grows
 Adown the glade.

"Then never murmur nor repine;
 Strive in thy humble sphere to shine;
 And trust me, not Potosi's mine,
 Nor king's regard,
 Can give a bliss o'ermatching thine,
 A rustic bard.

"To give my counsels all in one,
 Thy tuneful flame still careful fan;
 Preserve the dignity of man,
 With soul erect;
 And trust the Universal Plan
 Will all protect.

"And wear thou this"—she solemn said,
 And bound the holly round my head;
 The polish'd leaves, and berries red,
 Did rustling play;
 And, like a passing thought, she fled
 In light away.

SONG—HERE'S HIS HEALTH IN WATER.¹

TUNE—"The Job of Journey-work."

Altho' my back be at the wa',
 And though he be the fautor;

wrong-doer

¹ There is an old song, the burden of which is, | his own and Jean Armour's awkward predicament
 "Here's his health in water." Stenhouse says the | before their marriage. We put it here accordingly,
 song was thrown off by Burns in jocular allusion to | though its date is doubtful.

Altho' my back be at the wa',
Yet here's his health in water!

O! wae gae by his wanton sides,	woe go
Sae brawlie he could flatter;	finely
Till for his sake I'm slighted sair,	sorely
And dree the kintra clatter.	suffer country gossip

But tho' my back be at the wa',	
And tho' he be the fautor,	wrong-doer
But tho' my back be at the wa',	
Yet here's his health in water!	

ADDRESS TO THE UNCO GUID, OR THE RIGIDLY RIGHTEOUS.¹

My son, these maxims make a rule,	
And lump them aye thegither;	always together
The Rigid Righteous is a fool,	
The Rigid Wise anither;	
The cleanest corn that e'er was dight	winnowed
May hae some pyles o' caff in;	pieces of chaff
So ne'er a fellow-creature slight	
For random fits o' daffin'.—SOLOMON.—Eccles. vii. 16.	frollicsomeness

O ye wha are sae guid yoursel',	
Sae pious and sae holy,	
Ye've nought to do but mark and tell	
Your neebour's fauts and folly!	
Whase life is like a weel-gaun mill,	well-going
Supplied wi' store o' water,	
The heap't happer's ebbing still,	
And still the clap plays clatter.	clack

Hear me, ye venerable core,	corps
As counsel for poor mortals,	
That frequent pass douce Wisdom's door,	sober
For glaikit Folly's portals;	thoughtless
I, for their thoughtless, careless sakes,	
Would here propone defences,	
Their donsie tricks, their black mistakes,	unlucky
Their failings and mischances.	

Ye see your state wi' theirs compar'd,	
And shudder at the niffer,	exchange

¹ This poem appeared in the Edinburgh edition of 1787, whence it may be concluded that it was written after the publication of the Kilmarnock edition in July, 1786. It springs so directly from the heart, embodies so much dear-bought experience, and enforces charitable construction of the conduct of others with such calmness and good sense,—the outcome of

a full consciousness on the part of the poet of his own weaknesses and shortcomings,—that had it been written before that date it would most probably have been given to the world then. But the thoughts here embodied were familiar to him, and the germ of the poem may be found in his Common-place Book, under date March, 1784.

Then at the balance let's be mute,
 We never can adjust it;
 What's done we partly may compute,
 But know not what's resisted.¹

THE INVENTORY.

IN ANSWER TO A MANDATE BY THE SURVEYOR OF TAXES.²

Sir, as your mandate did request, I send you here a faithfu' list O' gudes an' gear, an' a' my graith, To which I'm clear to gie my aith.	goods and possessions implements oath
<i>Imprimis</i> , then, for carriage cattle, I hae four brutes o' gallant mettle, As ever drew afore a pettle.	plough-staff
My lan'-afore's ³ a guid auld has-been, An' wight an' wilfu' a' his days been; My lan'-ahin's ⁴ a weel-gaun fillie, That aft has borne me safe frae Killie, ⁵ An' your auld burgh mony a time, In days when riding was nae crime:— But ance, when in my wooing pride, I, like a blockhead, boost to ride, The wilfu' creature sae I pat to, (L—d, pardon a' my sins, and that too!) I play'd my fillie sic a shavie, She's a' bedevil'd with the spavie.	strong well-going from behoved put
My fur-ahin's ⁶ a wordy beast, As e'er in tug or tow was trac'd. The fourth's a Highland Donald hastie, A d-mn'd red-wud, Kilburnie ⁷ blastie! Forbye a cowl, o' cowts the wale, As ever ran afore a tail;	such a trick spavin worthy hide or rope stark mad besides colt pick

¹ "The momentous truth of this passage could not possibly have been conveyed with such pathetic force by any poet that ever lived, speaking in his own voice; unless it were felt that, like Burns, he was a man who preached from the text of his own errors; and whose wisdom, beautiful as a flower that might have risen from seed sown from above, was in fact a scion from the root of personal suffering."—WORDS-WORTH.

² In 1785, in order to liquidate ten millions of unfunded debt, Mr. Pitt passed a new tax act, among the taxed articles specified in it being male and female servants, riding and carriage horses (ten shillings each), stage-coaches, &c. As tax-surveyor for the district, Mr. Aiken, to whom the "Cotter's Saturday

Night" was inscribed, had sent to Burns the usual schedule to be filled up, on receipt of which the poet sent his friend this poetical "Inventory," which is valuable for the information it gives us about the habits and surroundings of the poet at Mossgiel.

³ The fore-horse on the left hand in the plough. See note to the "Auld Farmer's New-Year Morning Salutation."

⁴ The hindmost horse on the left hand.

⁵ Kilmarnock.

⁶ The hindmost horse on the right hand.

⁷ Kilbirnie, in the district of Cunningham, is noted for its horse fairs, considered the largest in the west of Scotland, at one of which the poet had bought "Highland Donald."

Gin he be spar'd to be a beast,
He'll draw me fifteen pun' at least.—

if

Wheel carriages I hae but few,
Three carts, an' twa are feckly new;
Ae auld wheel-barrow, mair for token
Ae leg an' baith the trams are broken;
I made a poker o' the spin'le,
An' my auld mither brunt the trin'le.—

mostly
one
shafts
wheel

For men, I've three mischievous boys,
Run-deils for rantin' an' for noise;
A gaudsman¹ ane, a thrasher t'other,
Wee Davock² hauds the nowt in fother.
I rule them, as I ought, discreetly,
And aften labour them completely:
An' aye on Sundays duly, nightly
I on the Questions³ targe them tightly;
Till, faith, wee Davock's turn'd sae gleg,
Tho' scarcely langer than your leg,
He'll screed you aff Effectual Calling,⁴
As fast as ony in the dwalling.—

regular devils frolic
goadsman
holds cattle fodder

examine them rigidly
sharp

rattle off

I've nane in female servan' station,
(L—d, keep me aye frae a' temptation!)
I hae nae wife, and that my bliss is,
An' ye have laid nae tax on misses;
An' then, if kirk folks dinna clutch me,
I ken the deevils dare na touch me.
Wi' weans I'm mair than weel contented,
Heav'n sent me ane mair than I wanted,
My sonsie, smirking, dear-bought Bess,⁵
She stares the daddy in her face,
Enough of ought ye like but grace;
But her, my bonie sweet wee lady,
I've paid enough for her already,
An' gin ye tax her or her mither,
B' the L—d! ye'se get them a' thegither!

plump

if
ye shall

And now, remember, Mr. Aiken,
Nae kind of license out I'm takin':
Thro' dirt and dub for life I'll paidle,
Ere I sae dear pay for a saddle;

puddle trudge

¹ *Gaudsman*, from *gaul* = goad, the boy that drives the plough team; so called because when oxen used to be yoked to the plough, the driver carried a goad or prick. As explained elsewhere, the plough in Burns's day was drawn by four horses.

² A pet diminutive form of *David*.

³ The Shorter Catechism of the Westminster divines, on which Scottish youth, especially in the rural dis-

tricts, used to be severely exercised on the Sunday evenings.

⁴ A prominent question and answer in the Shorter Catechism, considered rather difficult to get by heart.

⁵ An illegitimate child of the poet's, by a servant girl of his mother's, Elizabeth Paton. See note to the well-known poem commencing, "Thou's welcome, wean," &c.

My travel a' on foot I'll shank it,	tramp
I've sturdy bearers, Gude be thankit.	
The kirk an' you may tak you that,	
It puts but little in your pat;	pot
So dinna put me in your buke,	do not book
Nor for my ten white shillings luke.	look

This list wi' my ain hand I wrote it,
 Day an' date as under notit;
 Then know all ye whom it concerns,
Subscripsi huic ROBERT BURNS.

MOSSGIEL, Feb. 22, 1786.

TO JOHN KENNEDY,

DUMFRIES HOUSE.¹

Now, Kennedy, if foot or horse	
E'er bring you in by Mauchline corse,	market-cross
(Lord, man, there's lassies there wad force	
A hermit's fancy;	
An' down the gate in faith they're worse,	road
An' mair unchancy.)	more dangerous
But, as I'm sayin', please step to Dow's, ²	
And taste sic gear as Johnnie brews,	such stuff
Till some bit callan bring the news	lad
That ye are there;	
An' if we dinna hae a bouse,	do not have
I'se ne'er drink mair.	I shall
It's no I like to sit an' swallow,	
Then like a swine to puke and wallow;	
But gie me just a true good fellow	
Wi' right ingine,	originality
An' spunkie ance to mak' us mellow,	whisky
An' there we'll shine.	
Now if ye're ane o' warl's folk,	world's
Wha rate the wearer by the cloak,	
And sklent on poverty their joke,	direct
Wi' bitter sneer,	
Wi' you nae friendship I will troke,	exchange
Nor cheap nor dear.	

¹The above lines follow a short note written to Mr. Kennedy (factor or sub-factor to the Earl of Dumfries, Dumfries House, Ayrshire), in reply to a request to be favoured with a perusal of the "Cotter's Saturday Night," a copy of which the poet enclosed with his note.

²John Dove, landlord of the Whitefoord Arms Inn, Mauchline, a favourite haunt of the poet's. See p. 144.

But if, as I'm informèd weel,
 Ye hate as ill's the vera deil
 The flinty heart that canna feel—
 Come, sir, here's to you!
 Hae, there's my haun, I wiss you weel, hand wiah
 An' gude be wi' you.

MOSSGIEL, 3d March, 1786.

ROBERT BURNES.

TO A LOUSE.

ON SEEING ONE ON A LADY'S BONNET AT CHURCH.

Ha! whare ye gaun, ye crowlin' ferlie? where are you going crawl-
 Your impudence protects you sairly: greatly [ing wonder
 I canna say but ye strunt rarely, strut
 Owre gauze and lace;
 Tho', faith, I fear ye dine but sparely
 On sic a place. such

Ye ugly, creepin', blastit wonner, wonder
 Detested, shunn'd by saunt and sinner,
 How dare ye set your fit upon her, foot
 Sae fine a lady!
 Gae somewhere else, and seek your dinner go
 On some puir body.

Swith! in some beggar's haffet squattle; off! side-locks hide
 There ye may creep, and sprawl, and sprattle scramble
 Wi' ither kindred, jumpin' cattle,
 In shoals and nations;
 Whare horn nor bane ne'er daur unsettle small-toothed comb
 Your thick plantations.

Now haud ye there, ye're out o' sight, hold
 Below the fat'rils, snug an' tight; ribbon-ends
 Na, faith ye yet! ye'll no be right
 Till ye've got on it,
 The vera tapmost, tow'ring height
 O' Miss's bonnet!

My sooth! right bauld ye set your nose out, bold
 As plump and gray as ony grozet; gooseberry
 O for some rank, mercurial rozet, rosin
 Or fell, red smeddum, powder
 I'd gie you sic a hearty doze o't, such
 Wad dress your droddum! breech

I wad na been surpris'd to spy You on an auld wife's flannen toy; ¹ Or aiblins some bit duddie boy, On's wyliecoat; But Miss's fine Lunardi! ² fie, How dare ye do't!	would not cap perhaps ragged flannel vest
O Jenny, dinna toss your head, An' set your beauties a' abroad! Ye little ken what cursèd speed The blastie's makin'! Thae winks and finger-ends, I dread, Are notice takin'!	abroad blasted creature those
O wad some Pow'r the giftie gie us To see oursels as others see us! It wad frae monie a blunder free us And foolish notion: What airs in dress an' gait wad lea'e us, And ev'n devotion! ³	would from leave

TO MR. M'ADAM,

OF CRAIGEN-GILLAN,

IN ANSWER TO AN OBLIGING LETTER HE SENT IN THE COMMENCEMENT OF MY POETIC CAREER.⁴

Sir, o'er a gill I gat your card, I trow it made me proud; "See wha taks notice o' the bard!" I lap and cried fu' loud.	got leaped
Now deil-ma-care about their jaw, The senseless, gawky million; I'll cock my nose aboon them a', I'm roos'd by Craigen-Gillan!	above praised
'Twas noble, sir; 'twas like yoursel', To grant your high protection: A great man's smile ye ken fu' well, Is aye a blest infection.	

¹ A very old fashion of female head-dress.—*Burns's Glossary.*

² In 1785 Vincent Lunardi, the celebrated aeronaut, visited Scotland, and made several ascents in his balloon. In compliment to him the Scottish ladies wore what they called "Lunardi bonnets," to which Burns alludes in the above verse. They were made of gauze, or thin muslin, extended on wire, the upper part representing the balloon, and were for some time universally fashionable.

³ With regard to this closing verse Motherwell has written:—"If poetical merit were to be determined by frequency of quotation, it would stand very high in the scale."

⁴ Burns copied the above epistle into the Glenriddell collection, where he added the note that it was composed extempore in Nansie Tinnock's, Mauchline.—Craigen-Gillan is a large estate in Carrick, the southern district of Ayrshire. In what way Mr. M'Adam had noticed the poet we do not know.

THE HOLY FAIR.

There is some uncertainty about the date when this poem was written; some editors assign it to the year 1785. We assign it to the early part of 1786 on the following grounds:—On the 17th Feb. 1786, Burns wrote to his friend Richmond, in Edinburgh, to send him a copy of Fergusson's poems. A poem in that volume, "Leith Races," seems to have served Burns as a model, or suggestion, for his satire. The Edinburgh bard is accompanied to the gathering by a personage of the fair sex named Mirth, who meets him and introduces herself on a July morning quite in the same way as his Ayrshire brother is met and accompanied to the Holy Fair by Fun, and the measure of the present poem is the same as that of "Leith Races." The poem itself appeared in the Kilmarnock edition, published in July, 1786.

A robe of seeming truth and trust
 Hid crafty Observation;
 And secret hung, with poison'd crust,
 The dirk of Defamation:
 A mask that like the gorget show'd,
 Dye-varying, on the pigeon;
 And for a mantle large and broad,
 He wrapt him in Religion.—HYPOCRIST A-LA-MODE.

Upon a simmer Sunday morn,
 When Nature's face is fair,
 I walkèd forth to view the corn,
 An' snuff the caller air. fresh and cool
 The rising sun owre Galston muirs,
 Wi' glorious light was glintin'; glancing
 The hares were hirplin' down the furs, limping furrows
 The lav'rocks they were chantin' larks
 Fu' sweet that day.

As lightsomely I glowr'd abroad, stared
 To see a scene sae gay,
 Three hizzies, early at the road, young women
 Cam' skelpin' up the way; tripping
 Twa had manteeles o' dolefu' black, mantles
 But ane wi' lyart lining; gray
 The third, that gaed a wee a-back, walked a little behind
 Was in the fashion shining
 Fu' gay that day.

The twa appear'd like sisters twin,
 In feature, form, an' claes; clothes
 Their visage, wither'd, lang, an' thin,
 An' sour as ony slaes: sloes
 The third cam' up, hap-step-an'-lowp, -jump
 As light as ony lambie,
 An' wi' a curchie low did stoop, curtsey
 As soon as e'er she saw me,
 Fu' kind that day.

Wi' bonnet aff, quoth I, "Sweet lass,
 I think ye seem to ken me; know
 I'm sure I've seen that bonnie face,
 But yet I canna name ye."

Quo' she, an' laughin' as she spak,
 An' taks me by the hauns,
 "Ye, for my sake, hae gien the feck
 Of a' the ten commauns
 A screed some day.

hands
 have given the larger portion
 commandments
 rent

"My name is Fun—your cronie dear,
 The nearest friend ye hae;
 An' this is Superstition here,
 An' that's Hypocrisy.
 I'm gaun to Mauchline Holy Fair,¹
 To spend an hour in daffin':
 Gin ye'll go there, yon runkl'd pair,
 We will get famous laughin'
 At them this day."

going
 merriment
 if wrinkled

Quoth I, "With a' my heart, I'll do't:
 I'll get my Sunday's sark on,
 An' meet you on the holy spot;
 Faith, we'se hae fine remarkin'!"
 Then I gaed hame at crowdie-time,
 An' soon I made me ready;
 For roads were clad, frae side to side,
 Wi' monie a wearie body,
 In droves that day.

shirt
 we shall have
 breakfast
 from

Here, farmers gash, in ridin' graith,
 Gaed hoddin' by their cotters;
 There, swankies young, in braw braid-claith,
 Are springin' owre the gutters.
 The lasses, skelpin' barefit, thrang,
 In silks an' scarlets glitter;
 Wi' sweet-milk cheese, in monie a whang,
 An' farls, bak'd wi' butter,
 Fu' crump that day.

sagacious attire
 went jogging
 strapping fellows
 tripping barefooted
 large slice
 cakes
 crisp

When by the plate we set our nose,
 Weel heaped up wi' ha'pence,
 A greedy glowr Black Bonnet throws,
 An' we maun draw our tippence.
 Then in we go to see the show,
 On ev'ry side they're gath'rin',
 Some carrying dails, some chairs an' stools,
 An' some are busy bleth'rin'
 Right loud that day.

stare
 must
 deal boards
 chattering

Here stands a shed to fend the showers,²
 An' screen our countra gentry,

keep off

¹ Holy Fair is a common phrase in the West of Scotland for a sacramental occasion.—R. B.

² The whole of the proceedings described take place out of doors, as explained below; hence the need for

"Here sits a raw o' tittlin' jauds."

—THE HOLY FAIR.

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"Here sits a raw o' tittlin' jauds."

There, racer Jess¹ an' twa-three wh-res,
 Are blinkin' at the entry.
 Here sits a raw of tittlin' jauds, row whispering jades
 Wi' heaving breast an' bare neck,
 An' there a batch o' wabster lads, weaver
 Blackguardin' frae Kilmarnock, from
 For fun this day.

Here, some are thinkin' on their sins,
 An' some upo' their claes; clothes
 Ane curses feet that fyl'd his shins, soiled
 Anither sighs an' prays:
 On this hand sits a chosen swatch, sample
 Wi' screw'd-up grace-proud faces;
 On that, a set o' chaps at watch,
 Thrang winkin' on the lasses busy
 To chairs that day.

O happy is that man, an' blest!
 Nae wonder that it pride him!
 Whase ain dear lass, that he likes best, whose own
 Comes clinkin' down beside him! plumping
 Wi' arm repos'd on the chair back,
 He sweetly does compose him;
 Which, by degrees, slips round her neck,
 An's loof upon her bosom, palm
 Unkenn'd that day. unnoticed

Now a' the congregation o'er,
 Is silent expectation;
 For Moodie² speels the holy door, climbs up to
 Wi' tidings o' damnation.³
 Should Hornie, as in ancient days, the devil
 'Mang sons o' God present him,
 The vera sight o' Moodie's face,
 To's ain het hame had sent him own hot home
 Wi' fright that day.

the shed, and for the boards, chairs, and stools to sit on. The "plate" for the alms of the congregation would probably stand at the entrance of the churchyard with Black Bonnet (a familiar title for one holding the office of elder) in charge.

¹ Racer Jess had the honour of being related by immediate descent to the Pooie Nansie of the "Jolly Beggars." She was, in short, her daughter, and received her nickname from her pedestrian powers, having sometimes ran long races for wagers. She died at Mauchline in 1813.

² Moodie, minister of Riccarton, who figures also in the "Twa Herds" and the "Kirk's Alarm." See those pieces.

³ "When the second edition of his poems was passing through the press Burns was favoured with many critical suggestions and amendments, to one of which only he attended. Blair reading over with him or hearing him recite, (which he delighted at all times in doing,) his 'Holy Fair,' stopped him at this line, which originally stood, 'wi' tidings o' salvation.' Nay, said the doctor, read 'damnation.' Burns improved the wit of the verse, undoubtedly, by adopting the emendation; but he gave another strange specimen of want of tact, when he insisted that Dr. Blair, one of the most scrupulous observers of clerical propriety, should permit him to acknowledge the obligation in a note."—J. G. LOCKHART.

Sit round the table, weel content,
 An' steer about the toddy. stir
 On this ane's dress, an' that ane's leuk, look
 They're making observations;
 While some are cozie i' the neuk, anug corner
 An' formin' assignations
 To meet some day.

But now the L—d's ain trumpet touts, own
 Till a' the hills are rairin', roaring
 An' echoes back return the shouts:
 Black Russell¹ is na sparin':
 His piercing words, like Highlan' swords,
 Divide the joints an' marrow;
 His talk o' hell, whare devils dwell,
 Our vera sauls does harrow² very souls
 Wi' fright that day.

A vast, unbottom'd, boundless pit,
 Fill'd fu' o' lowin' brunstane, burning brimstone
 Whase ragin' flame, an' scorchin' heat,
 Wad melt the hardest whun-stane! whinstone
 The half asleep start up wi' fear,
 An' think they hear it roarin',
 When presently it does appear,
 'Twas but some neebor snorin' neighbour
 Asleep that day.

'Twad be owre lang a tale, to tell
 How monie stories past,
 An' how they crowded to the yill ale
 When they were a' dismiss;
 How drink gaed round, in cogs an' caups, small tubs and wooden bowls
 Among the furms an' benches; forms

¹ The Rev. John Russell, of Kilmarnock, afterwards of Stirling. He was at one time a schoolmaster in Cromarty, and Hugh Miller thus speaks of him: "Some traits of Russell have been preserved. Burns seems to have seized with the felicity of genius the distinctive features of his character. He was a large, robust, dark-complexioned man, imperturbably grave, fierce of temper, and had a stern expression of countenance. . . . He became popular as a preacher: his manner was strong and energetic: the severity of his temper was a sort of genius to him, while he described, as he loved to do, the tortures of the wicked in a future state. . . . A native of Cromarty, who happened at that time to be in the west of Scotland, walked to Mauchline to hear his old schoolmaster preach;—this was about 1792. There was an excellent sermon to be heard from the tent, and excellent drink to be had from a neighbouring ale-house, and between the two, the people seemed much divided. A young

clergyman was preaching, and Russell was nigh him. At every fresh movement of the people, or ungodly burst of sound from the ale-house, the latter would raise himself on tip-toe—look sternly towards the change-house, and then at his younger brother in the pulpit: at last his own turn to preach arrived—he sprang into the tent—closed his Bible—and without psalm or prayer or other preliminary matter, burst out at once in a passionate and eloquent address upon the folly and sin which a portion of the people were committing. The sound in the ale-house ceased—the inmates came out and listened to the denunciation, which some of them remembered with a shudder in after-life. He lived to a great age, and was always a dauntless and intrepid old man."

² Shakespeare's Hamlet.—R. B.

The poet perhaps had in mind the lines—

Looks it not like the King? mark it, Horatio.
 —Most like: it harrows me with fear and wonder.

An' cheese an' bread, frae women's laps, Was dealt about in lunches, An' dawds that day	large pieces
In comes a gaucie gash guidwife, An' sits down by the fire, Syne draws her kebbuck an' her knife; The lasses they are shyer.	jolly sagacious matron then cheese
The auld guidmen about the grace, Frae side to side they bother, Till some ane by his bonnet lays, An' gies them't like a tether, Fu' lang that day. ¹	elderly married men
Waesucks! for him that gets nae lass Or lasses that hae naething! Sma' need has he to say a grace, Or melvie his braw claithing!	alas! soil with meal
O wives! be mindfu', ance yoursel' How bonnie lads ye wanted, An' dinna, for a kebbuck-heel, Let lasses be affronted On sic a day.	remainder piece of a cheese such
Now Clinkumbell, wi' rattlin' tow, Begins to jow an' croon; Some swagger hame the best they dow, Some wait the afternoon.	the bell-ringer rope peal can
At slaps the billies halt a blink, Till lasses strip their shoon: ² Wi' faith an' hope, an' love an' drink, They're a' in famous tune, For crack that day.	gaps young fellows moment shoes chat
How monie hearts this day converts O sinners and o' lasses! Their hearts o' stane, gin night, are gane As soft as ony flesh is. There's some are fu' o' love divine; There's some are fu' o' brandy; An' monie jobs that day begin, May end in houghmagandie Some ither day. ³	by night

¹ "The farcical scene the poet here describes was often a favourite field for his observation, and the most of the incidents he mentions had actually passed before his eyes."—GILBERT BURNS.

² Formerly, perhaps in some places even yet, it was common for the "lasses" to walk barefooted ("skelplin' barefit") most of the way to and from church, their shoes being put on and off not far from the building.

³ "The annual celebration of the sacrament of the Lord's Supper in the rural parishes of Scotland has much in it of those old popish festivals in which superstition, traffic, and amusement are to be found so strangely intermingled. Burns saw and seized in it one of the happiest of all subjects to afford scope for the display of that strong and piercing sagacity by which he could almost intuitively distinguish the

reasonable from the absurd, and the becoming from the ridiculous;—of that picturesque power of fancy which enabled him to represent scenes and persons, and groups and looks, attitude and gesture, in a manner almost as lively and impressive, even in words, as if all the artifices and energies of the pencil had been employed;—of that knowledge which he had necessarily acquired of the manners, passions, and prejudices of the rustics around him;—of whatever was ridiculous, no less than whatever was effectually beautiful, in rural life.”—ROBERT HERON.

“Encouraged by the roar of applause which greeted these pieces [the ‘Twa Herds,’ ‘Holy Willie’s Prayer,’ &c.], thus orally promulgated and recommended, he produced in succession various satires, wherein the same set of persons were lashed: as the ‘Ordination,’ the ‘Kirk’s Alarm,’ &c., and last and best undoubtedly, the ‘Holy Fair,’ in which, unlike the others that have been mentioned, satire keeps its own place and is subservient to the poetry of Burns. This was indeed an extraordinary performance: no partisan of any sect could whisper that malice had formed its principal inspiration, or that its chief attraction lay in the boldness with which individuals,

entitled and accustomed to respect, were held up to ridicule: it was acknowledged, amidst the sternest mutterings of wrath, that national manners were once more in the hands of a national poet, and hardly denied by those who shook their heads over the indiscretions of particular passages, or even by those who justly regretted a too prevailing tone of levity in the treatment of a subject essentially solemn, that the muse of ‘Christ’s Kirk on the Green’ had awakened after the slumber of ages, with all the vigour of her ‘regal youth about her, in ‘the auld clay biggin’ of Moss-giel.”—J. G. LOCKHART.—Mr. Lockhart remarks also that it “will ever continue to move wonder and regret” that the same man should have written this poem and the “Cotter’s Saturday Night.” In regard to this Prof. Wilson says: “Of the ‘Holy Fair’ few have spoken with any very serious reprehension. Dr. Blair was so much taken with it that he suggested a well-known emendation [see note 3, p. 163]—and for our own part we have no hesitation in saying that we see no reason to lament that it should be written by the writer of the ‘Cotter’s Saturday Night.’”—The professor’s opinion will undoubtedly find more supporters than Mr. Lockhart’s.

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